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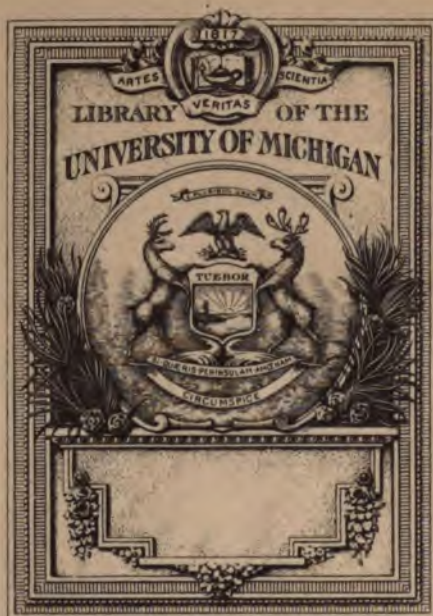
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H. G. Fieze

S H O R T

HISTORY OF ART

BY

JULIA B. DE FOREST

ILLUSTRATED

NEW YORK
DODD, MEAD, AND COMPANY
PUBLISHERS

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found enclosed in a sarcophagus 3 miles from
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(Barberini) Material glass - dark blue, nearly black
the white has relicious on face on 1 then cut
Supposed to represent Pelene approaching Ithaca

Outline of the vase given in other Lib.
Standing on a low base as you will see

Dr. Wilhelm Lübke's well-known "History of Art"
is especially recommended. It has been republished
in this country, and for its comprehensive treatment
of the subject, and the charm with which it invests it,
cannot be too highly esteemed.

A full index will be found at the end of this volume,
in which the pronunciation of proper names has been
given by phonetic spelling. A glossary also has been
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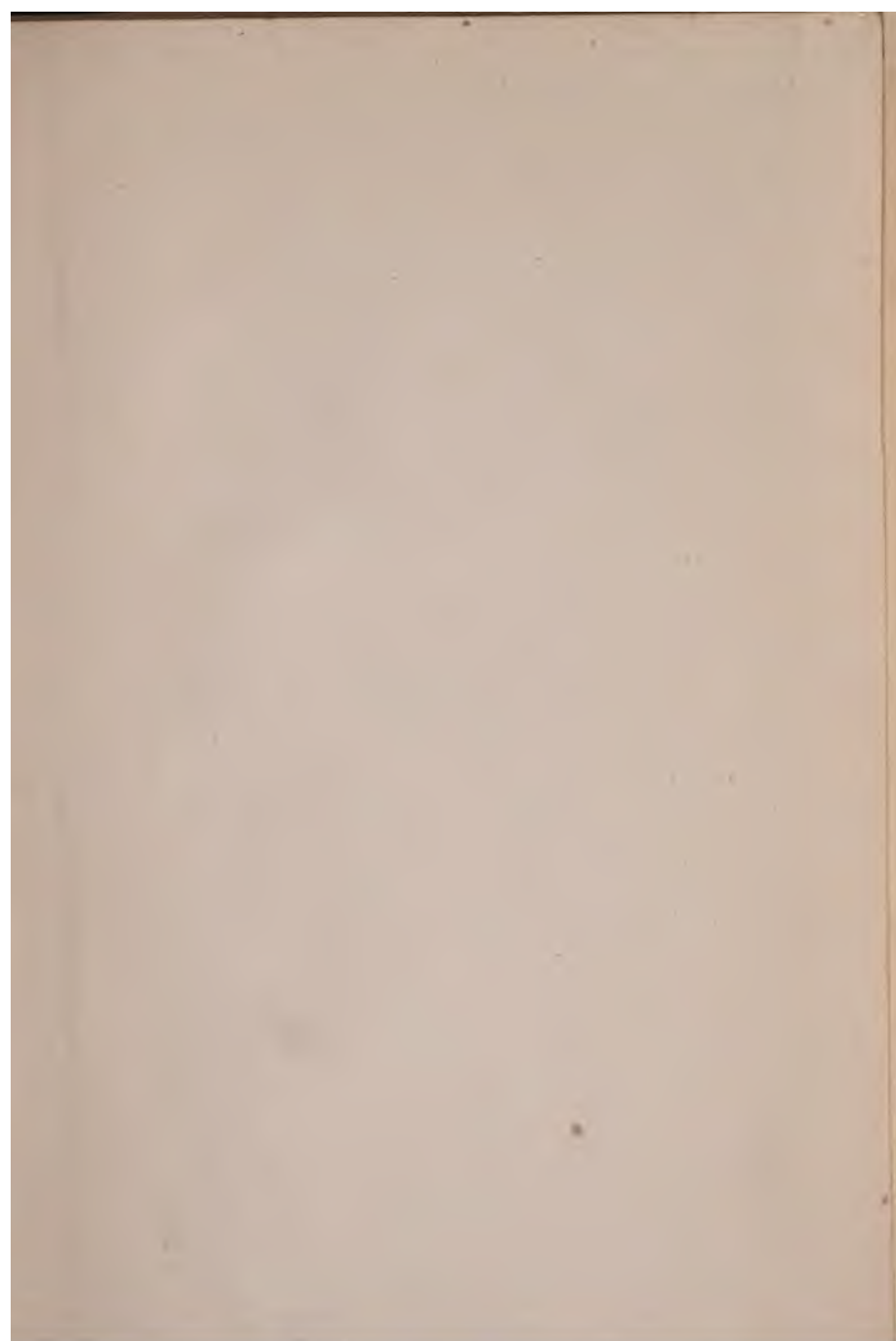
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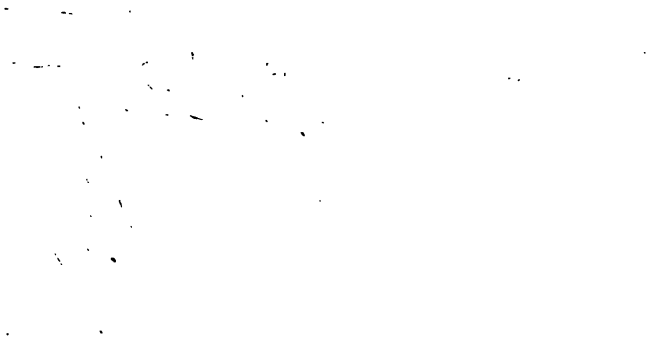
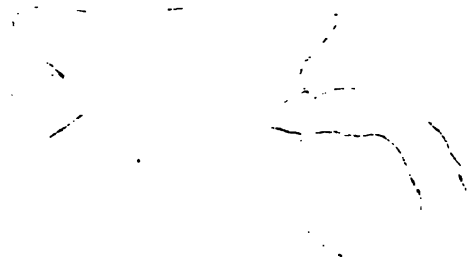
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1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and momentum of the particles.

2. The second part of the paper is devoted to a discussion of the experimental results obtained in the study of the structure of the atom. It is shown that the experimental results are in good agreement with the theoretical predictions of quantum mechanics. The results of the experiments show that the structure of the atom is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and momentum of the particles.

3. The third part of the paper is devoted to a discussion of the applications of the theory of the structure of the atom. It is shown that the theory of the structure of the atom has many important applications in the fields of physics, chemistry, and biology. The results of the experiments show that the structure of the atom is determined by the laws of quantum mechanics, which are based on the principle of the uncertainty of the position and momentum of the particles.

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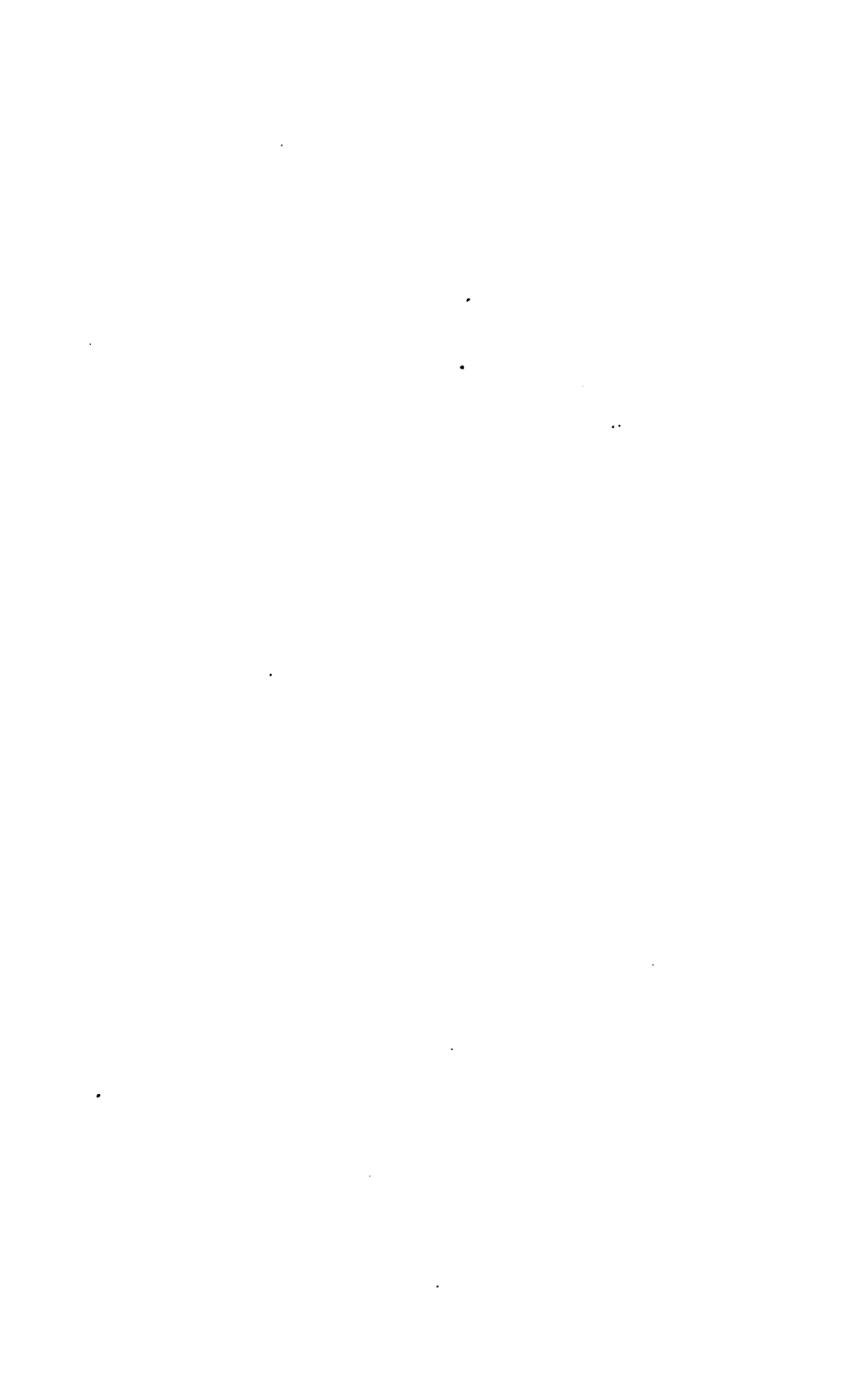
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A

SHORT HISTORY OF ART.

PRIMITIVE ART.

THE earliest utterances of all children are very much alike, no matter to what language they are the prelude. The same phenomenon is observable in the rude artistic attempts of savage nations, which bear a striking resemblance to one another, no matter what the subsequent development of artistic skill may have been.

The earliest attempt at monumental construction is the tumulus, or mound of earth which marked the burial-place of the fallen hero. These earth mounds are Tumulus. found not only in Europe, but in America. Blocks of stone served as similar memorials.

The next step in advance is the combination of stones in circles, as at Stonehenge, Eng. (Fig. 1). Here we see a rude attempt at posts and lintels. In other places we find several of these posts and lintels combined to make a tomb-chamber.

The pyramidal form, with which we are so familiar in Egypt, seems to have been a favorite among many primitive nations. We find it in the Teocalli of Guatusco Pyramids. in Central America (Fig. 2), as well as in the probable restorations of the temple of Bel in Mesopotamia, supposed to be the Tower of Babel.



FIG. 1. Stonehenge.

Sculpture seems to have originated in decorative art. Carvings on horn and ivory are found among the fossil remains of the paleolithic and neolithic, or first and second stone ages. During these pre-historic periods metals were unknown, with the exception of gold, which was used occasionally.



FIG. 2. The Teocalli of Guatusco.

After the stone ages comes the bronze age, which takes its name from the bronze implements which are found among the remains of the time.

In the iron age iron was used for weapons and household implements. During these ages the art of decoration advanced, and much feeling was displayed for beauty of form and outline.

The subjects of the decoration were rude imitations of braids, fabrics, vegetables, and animals. In Fig. 3 we see decorative sculpture approaching the statuesque.

Objects of art similar to those buried under the civilizations of the Old World are to be found among the savage tribes of America and the Pacific Islands; and we learn from studying them that man must rise to-day out of barbarism to the full stature of modern life by the same stages which characterized his growth centuries ago.



FIG. 3. Head of Tiaguanaco.



FIG. 4. Vessels of the bronze period.

EGYPTIAN ART.

Egyptian art. FROM the incoherent remains of art in pre-historic ages we turn to consider art in Egypt. The transition is an abrupt one. Art has passed from childhood to maturity, and left no traces of any intermediate state. Growing out of a civilization whose origin is lost in obscurity, we find architecture, sculpture, and painting well developed and under fixed and definite rules.

History. Our knowledge of Egyptian history is derived from the writings of Greek and Roman authors and travellers, from the lists of kings drawn up by Manetho, an Egyptian priest living 263 B.C., and from the inscriptions on the monuments themselves. There is diversity of opinion among Egyptologists regarding the date of the accession of Menes, the first Egyptian king whose name we know. Some believe that all the dynasties mentioned by Manetho succeeded one another; others assert that in a larger or smaller number of cases they were contemporary, and ruled in different parts of Egypt. A table is given on p. 27, in which the important authorities for the chronology are noted, and the great monuments of Egyptian art are named in connection with the dynasties to which they are to be ascribed.

Race. The Egyptians were of Semitic origin, as the type of the face in sculpture shows. The skull was flat, the brow receding, the eyes small and oval, the cheekbones prominent, the bridge of the nose slightly curved, and the lips large (Fig. 5). They were a practical people, with very little imagination.

Their king was looked upon as the representative of the gods, and was himself worshipped after his death. "The theology of the Egyptians," says Eusebius, "acknowledged that the universe is God, composed of several divinities which constitute his different parts." It was a system of polytheism for the many, while a more refined philosophy concerning the nature of God was reserved for the priests and the initiated. The worship consisted of prayers recited in the temple in the name of the king, and of elaborate processions.

Government
and religion.



FIG. 5. Egyptian Heads in Relief.

Each temple was dedicated to a triad of gods, — the father, the mother, and the son ; and different triads were worshipped in different places. At Thebes, Ammon, and at Memphis, Phtah was looked upon as the father of gods and men. Only Osiris, the god of the world of departed spirits, was honored in all parts of the country, every devout Egyptian speaking of the dead as "in Osiris." The transmigration of souls was one of the chief features of belief, and embalming the dead was a religious duty.

It has been said with truth, "the Nile is Egypt." The alluvial deposit left by the annual overflow of the river has reclaimed the valley through which its course lies from the surrounding desert. It served also as a high-road for conquest and for commerce. Building-materials were floated down from the quarries of Upper Egypt to the sites where they were to be used; and artificial canals, constructed for the purpose of irrigating the country, served the purpose of taking the stone inland.

It is only within comparatively recent times that the inscriptions upon the monuments have been deciphered. The name of the characters in which they are written, hieroglyphic or picture-writing, is associated in our minds with something hard to be understood, and should recall to us that it was a sealed language until the deciphering of the inscription on the so-called Rosetta stone.

Upon this stone a decree of the priests of Memphis is engraved in the hieroglyphic writing of the monuments, in the demotic character used by the people, and in Greek.

The ancient cities of Egypt are "heaps;" and we have only one example of palace architecture,—that of Rameses III. at Medinet-Abou. The land, however, is rich in ruins of tombs and temples. There are three distinct varieties of tombs: the first and most important are Pyramids.

It is said that the step-shaped Pyramid of Sakkarah is more ancient than the Pyramids of Gizeh, which are situated in one of the necropoli or burial-places of the ancient city of Memphis. Before studying the construction of the largest Pyramid, we must settle it in our minds that it is but a gigantic tomb among many hundreds of smaller tombs of the same description. It was to the others what Cheops was to his subjects; for Egyptian art, in architecture as in sculpture, expressed power and superiority by size.

The surroundings of the Pyramids are desert sands, dis-

mantled brick walls, human bones bleaching in the sun, and desolation, which tells us we are in the region of the dead. Near the eastern façade of each Pyramid was a temple, probably for funeral rites. The world-renowned Sphinx, a figure sixty-five feet high, cut from the solid rock, and representing the god Armachis, is about nine hundred feet south-east of the Pyramid of Cheops, and is older than the Pyramid itself. The Great Pyramid (Cheops), which will serve as an example of all the rest, was built in steps, and then covered with a smooth casing from the top down. This casing has disappeared. The entrance to the Pyramid was originally concealed, and an



FIG. 6. Sphinx and Pyramid of Cheops.

intricate system of passages was devised to deceive those who might attempt to rob the dead.

As typical examples of the second variety of tombs, we may take those of Beni-Hassan (Fig. 7). There are two parts to these tombs: First, an outer construction of one or more rooms, either built, or, as in our illustration, excavated in the rock. These were used as places of assembly for the relatives of the deceased. Second, a well opening in the floor of one of these rooms, and leading into an undecorated subterranean chamber where the mummy was deposited. The entrance to this well was closed up after the mummy had been put in its place.

The third class of tombs includes those of the kings of the eighteenth, nineteenth, and twentieth dynasties. They were marked by no visible buildings, and the entrances were carefully concealed. They consisted of a series of chambers excavated in the mountain side. When a king ascended the throne he began to construct his tomb. At his death the work ceased abruptly, as we see from unfinished chambers and wall-paintings. Thus the length of a king's reign determined the size of his tomb. In the earlier tombs, as those at Beni-Hassan, we have scenes from the life of the departed; in later ones, as those of the kings, strange symbolical pictures representing the judgment of the soul, and its journeys in the lower world.

**Tombs of
the kings.**



FIG. 7. Tomb at Beni-Hassan.

From the tombs we pass to the consideration of the temples and their accessories. A complete Egyptian temple was always surrounded by a high outer wall of crude bricks (Fig. 8). From the gate of this wall an avenue of colossal statues or sphinxes led to the pylon towers which flanked the entrance to the open fore-court. Some temples had two pairs of pylons, and two fore-courts. The fore-court

Temples.

was usually enclosed by a colonnade. You next passed into a dark, columned hall, and from this again into the inner sanctu-



FIG. 8. Restored View of an Egyptian Temple.

ary, which was surrounded by a number of small chambers used for various ceremonial purposes. The columns of the temples were of great size. The capitals represented open or closed lotus-flowers (Figs. 11, 12). In later temples, as at Edfou, more complicated orders may be found, as the Osiride columns which had figures of Osiris in high relief on one side, as well as four-sided capitals with faces of the goddess Hathor (Fig. 13). The columns, ceilings, friezes, and other parts of the temples, were colored. Red, blue, green, and yellow were used; and in many cases the colors retain their brilliancy to the present day. The walls of the temples and the columns were usually covered with low reliefs or intaglios. The subjects of these decorations related to the king who founded the temple. He is depicted

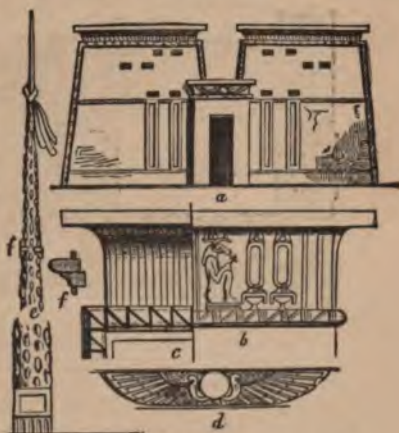


FIG. 9. Details of an Egyptian Temple.

adoring the gods, offering sacrifice, or victorious in battle. In later or Ptolemaic temples the subjects of the pictures in the different courts have distinct reference to the use of the courts. In the fore-court, for instance, the king is being recognized by the gods. The most celebrated temple is the Great Temple at Karnak, and the columned or so-called hypostyle hall there was one of the wonders of the world. The Temple of Denderah is in a more perfect state of preservation.

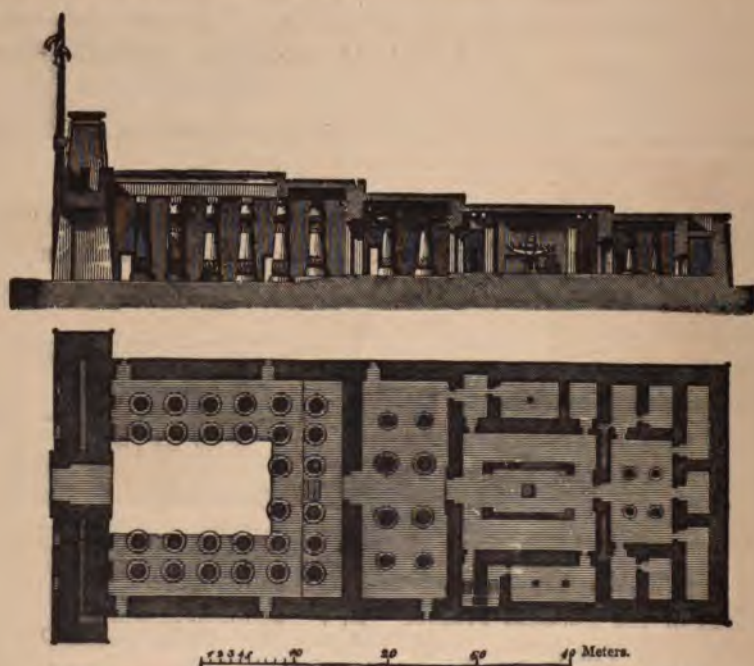


FIG. 10. Longitudinal Section and Ground-Plan of the Temple of Chensu at Karnak.

Obelisks (Fig. 14), huge monoliths of granite, were often erected at the entrance of temples. Their form is supposed to symbolize the rays of the sun. They were decorated with hieroglyphics.

Sculpture and painting, like architecture, had their fixed types in Egypt; and, although some of the earliest statues

(Fig. 15) seem to point to a degree of freedom of execution unknown in later times, they form the exception and not the rule. The paintings in the tombs and temples were executed "*a secco*," that is, on a dry coat of plaster or stucco, and are to be distinguished from "fresco" paintings, or those executed while the plaster was wet. Painting is so closely allied to sculpture in Egypt, that what is said of one applies to both; and we shall therefore take no separate notice of the former. The colors were simple, and laid on without any attempt at shading. The bas-reliefs were often covered with a thin coat of stucco, and painted. They

Sculpture
and paint-
ing.



FIG. 11. Capital at Karnak.



FIG. 12. Capital at Karnak.

were sometimes *bona-fide* low reliefs, but ordinarily they were executed "*en creux*;" that is to say, the reliefs were sunk so that the highest parts were on a level with the surface of the wall. Perspective was ignored: objects were represented as on a map. The head and feet of figures were in profile, but the body and the eyes were in full view. We must not believe that this was done because the Egyptians lacked skill: a much more satisfactory reason for it is, that the artist wished to tell more than he could if he depicted objects as they actually appeared from one point of view. Mr. Head calls attention

to the bow-case and quiver of arrows in Fig. 16, crossed on one side of the chariot. Probably, in reality, one was on one side, one on the other. Numerous instances of a like character might be given. Power and majesty were expressed by colossal size: as an example, see Fig. 16, and compare the figure of Rameses with those of the archers and of his sons. In fact, the end and aim of Egyptian painting and sculpture seems to have been narration, and not representation.



FIG. 13. Capital from Denderah.



FIG. 14. Statue and Obelisk.



FIG. 15. Wooden statue. Found by Mariette at Sakkarah. Museum at Boulaq.

The statues of Memnon on the plain of Thebes, the only two left of an avenue of similar colossi, are examples of a class of Egyptian figures that impress us by their vast size. There are many small portrait-statues of the kings. In these there is a stony individuality about the faces; and, although the attitude is almost always the same, it is an attitude of solemn repose that seems to fit our ideal of a Pharaoh.

It has been asserted that art in Egypt was fettered by the priests; but E. Soldi is of the opinion that the want of proper instruments, the hardness of the materials used, and the fact



that such gigantic works must have been executed by workmen rather than by artists, combined with the isolated and unchanging character of the people, is sufficient to account for the conventionality of their art, without laying it to the charge of the priests. His views seem to be in accordance with the impression made upon the mind in the presence of the monuments themselves. They speak of a despotic power, accomplishing gigantic undertakings, not by the skilful application of limited means, but through the brute force of vast masses of human beings.

CHART I.—CHRONOLOGY AND ART IN EGYPT.

M = Mariette Bey. B = Bunsen. L = Lepsius. W = Wilkinson.

M. B.C. 5004	B. B.C. 4400	L. B.C. 3892	W. B.C. 2691	Ancient Empire. Date of accession of Menes.
DYNASTIES. I. and II. Thinite. } III. Memphite. } IV. Memphite. V. Memphite. VI. Elephantine. VII. and VIII. Memphite. IX. and X. Heracleopolite.				Possibly Pyramid of Sakkarah. The Great Pyramids. Tombs at Necropolis of Sakkarah, as Tih and Phtah-hotep. El Kab rocks, Necropolis at Abydos, and Zawyet el Maitin.
M. B.C. 3064	B. B.C. 2801	L. B.C. 2330	W. B.C. 2031	Middle Empire.
XI. Theban. XII. Theban. XIII. Theban; XIV. Xoite. XV., XVI., and XVII., Shepherds.				Necropolis at Thebes. Drah-abou'l Neggah. Tombs of Beni-Hassan. Obelisk at Heliopolis. Traces of Shepherds at Sâh, the Tanis of the Bible.
M. B.C. 1703	B. B.C. 1638	L.	W. B.C. 1520	New Empire.
XVIII. XIX., and XX. Theban. XXI. Tanite. XXII. Bubastite. XXIII. Tanite; XXIV. Saite. XXV. Ethiopian. XXVI. Saite. XXVII. Persian. XXVIII. Saite; XXIX. Mendesian. XXX. Sebennyte; XXXI. Persian.				Karnak enlarged. Deir-el-Bahari. Luxor. Goornah. Rameseum. Bab-el-Molouk. Medinet Abou. Tombs in Valley of West. Temple of Khons. Wall of Bubastites at Karnak. Part of south wall of Karnak. Small Temple north of Karnak. Rocks of Hamamât near Kenh. Some buildings at Philæ.
M. B.C. 332	B. B.C. 332	L. B.C. 332	W. B.C. 332	
XXXII. Macedonian. XXXIII. Greek. XXXIV. Roman.				Portal at Elephantum. Granite Sanctuary at Karnak restored. Philæ. Portal of Temple of Khons. Deir el Medineh. Edfou hypostyle hall at Esneh. Kom Ombos. Speos. Denderah. Erment. Restorations on existing monuments.

CHALDEAN ART.

PRIMITIVE civilization established itself along the courses of mighty rivers ; and we turn from the Nile valley to the Tigro-Euphrates basin, where a succession of nations have left traces of their art. It is, of course, possible that the plain of Shinar was inhabited as early as the valley of the Nile ; but we have no authentic traces of the existence of a kingdom there prior to that of the Babylonian or Chaldæan Empire, B. C. 2234-1230. Chaldæan art, in common with Chaldæan civilization, was rude and primitive. The most important buildings were temples of pyramidal form, built of sun-dried or baked bricks. They were constructed of upright stories decreasing in size towards the top, and from three to seven in number. The ornamentation consisted of buttresses, half-columns, shallow recesses, or patterns in terra-cotta cones. Neither cornice, capital, base, nor diminution of shaft, is to be discovered. Arches are employed in narrow doorways, but not as a decorative feature. It is believed that a vaulting of brick or gypsum plaster was used in some large chambers. In point of fact, the art of the early Babylonian Empire should be classed with primitive art. No iron implements are found among the ruins ; and, although the inhabitants displayed great skill in carving gems and in weaving different fabrics, their civilization was probably very backward in other and more important respects.

ASSYRIAN ART.

THE Chaldaean Empire was succeeded by that of the Assyrians, a nation of Semitic origin. Their government was monarchical; but they had a written The people. code of laws, and the absolute power of the king was moderated by the advice of his counsellors and the officers who were placed over the different departments of state. The king was commander-in-chief of the army, supreme judge, and high-priest of Assur, the god "who created himself." The priests were a privileged class, supported by the temple revenues. A portion of the spoils of war belonged to them. They studied astrology, and practised the arts of divination. Their sabbaths were their most interesting religious feasts. These days were observed in a way that calls to mind Jewish regulations. We may add that this is not the only point of similarity between Jewish and Assyrian manners, customs, and legislation.

In the thirteenth century B. C., Babylon was taken by Tiglath-Nin, and Upper and Lower Mesopotamia were united to form the Assyrian Empire. We have Babylon. ample artistic remains of this period, but chiefly in sculpture. The palaces and cities, owing to the perishable nature of the materials used in their construction, are now literally heaps. A special interest, however, attaches to them, for they were for the most part built by the kings whose names are familiar to us in the wars of Israel; and the discoveries that have been made in the various excavations have been of such a nature as to confirm the truth of the Bible records.

In the chart on p. 35 we have a list of the important build-

ings, and we shall mention particularly only the ruins of the palace of Khorsabad, the most perfect yet uncovered.

Khorsabad is situated about fifteen miles north of Nineveh. The city is nearly an English mile square. Its gates have been discovered: they were in pairs,

one entrance for chariots, as we see by the grooves of the wheels left in the stone; the other for foot-passengers (Fig. 17). The palace is built so that the entrance is protected by the city.

The river Tigris flowed in front of Koyunjik and Nimroud, and protected them; and at Khorsabad there is an insignificant brook, the Kausser, which was probably dammed up so as to make a lake in front of the palace, which was built upon an artificial terrace. This terrace was 650 feet by 30 feet, the cubic contents 12,675,000 feet. It was faced with stone. There were



FIG. 17. Portal at Khorsabad.

in the palace itself thirty courts, around which were grouped two hundred and ten separate rooms, halls, and galleries. The women's apartments were carefully secluded. The walls of the principal rooms were wainscoted with alabaster slabs carved in relief. Other rooms were decorated with paintings. The upper story of the palace was of wood. The portals were guarded by huge symbolic figures of winged bulls. On the palace terrace are the ruins of the only authentic Assyrian temple yet

discovered: it was a pyramid of seven diminishing stages, four of which remain. They were probably painted different colors, and dedicated to the seven planets. Inside of the city are the ruins of a building which may have been used for the accommodation of guards and inferior officers. The destruction of Assyrian buildings is so complete that a degree of doubt must always exist in our consideration of the restorations given by different authorities.

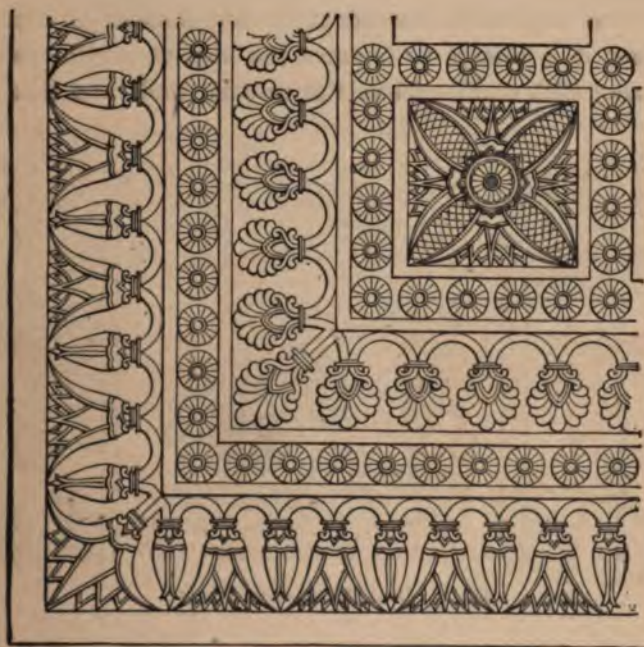


FIG. 18. Ornament at Koyunjik.

So little is known of the state of painting in Assyria, that it is hardly worth while to touch upon the subject at all. Traces of color are visible in the bas-reliefs, and a few fragments of wall-paintings show that the art was not unknown; but we are ignorant regarding the perfection which it had attained.

Assyrian
painting.

The sculpture of Assyria, however, is a field for the study of which we have the most ample materials. **Sculpture.**

It resembles the Egyptian in certain prominent characteristics. It is conventional. The artist strives to represent the "actual, and the historically true," not the picturesque. "Unless in the case of a few mythic figures connected with the religion of the country, there is nothing in the Assyrian bas-reliefs which is not from nature. The imitation is always laborious, and often most accurate and exact. The laws of representation, as we understand them, are sometimes departed from, but it is always to impress the spectator with ideas in accordance with truth. Thus the colossal bulls and lions are



FIG. 19. Details from Assyrian Palaces.

represented with five legs, that they may be seen from every point of view with four; the ladders are placed edgewise against the walls of besieged towns, to show that they are ladders and not mere poles; walls of cities are made disproportionately small, but it is done like Raphael's boat, to bring them within the picture, which would otherwise be a less complete representation of the actual fact. The careful finish, the minute detail, the elaboration of every hair in a beard, and

every stitch in the embroidery of a dress, reminds us of the Dutch school of painting, and illustrates strongly the spirit of faithfulness and honesty which pervades the sculptures, and gives them so great a portion of their value. In conception, in grace, in freedom and correctness of outline, they fall undoubtedly far behind the inimitable productions of the Greeks; but they have a grandeur, a dignity, a boldness, a strength, and an appearance of life, which render them even intrinsically valuable as works of art; and, considering the time at which they were produced, must excite our surprise and admiration." — *Herodotus*, by G. Rawlinson, vol. i. pp. 495-497, first ed.



FIG. 20. Bas-Relief. Assyrian Court Officials.

The bas-reliefs represent the life of the king in war and in peace. In battle he is seen with the *Feroher* or bird over his head, symbolizing the protecting care of the deity (Fig. 21). The kings of Assyria had a park stocked with wild animals supplied by the tributes and presents of subject peoples. Some of the finest sculptures are those where the king is hunting these animals. The spirited appearance of the horses, the power with which the lions are represented, impress every observer.

It is interesting to note the decadence of the spirit of the hunt as represented in the later period of Assyrian art. The lions are carried to the spot, and let out of cages, rather than started in the open. Indeed, we may detect even in sculpture the incipient signs of a decaying empire, which in less than fifty years crumbles to pieces.



FIG. 21. Relief from Nimrud.

CHRONOLOGICAL CHART.—CHALDÆA AND ASSYRIA.

<p>BABYLONISH OR CHALDÆAN EMPIRE— B.C. 2234-1230.</p>	<p>Temple of Bowariyeh at Wurka, part of Mugheyr Temple. Birs Nimroud, restored by Nebuchadnezzar probably on ancient plan. Mujelibé, probably base of Temple of Belus.</p>
<p>ASSYRIAN EMPIRE— 1st Period. B.C. 1230-909. ASSYRIAN EMPIRE— 2d Period. B.C. 909-745. ASSHUR-BANIPAL. B.C. 884-850. SHALMANESER II., HIS SON. B.C. 850-823. ASSYRIAN EMPIRE— 3d Period. B.C. 745-647. TIGLATH PILESER IV. B.C. 745-727. SARGON. 721-704. SENNACHERIB. B.C. 705-681. ESSARHADDON. B.C. 681-667. ASSHUR-BANIPAL OR SARDANAPALUS. B.C. 667-647.</p>	<p>North-west palace of Nimrud. Nimrud supposed to be ancient Calah. Central palace of Nimrud. Black obelisk, Nimrud. Central palace of Nimrud rebuilt, and south-east palace built. Korsabad. Koyunjik. South-west palace of Nimrud. Central palace. Koyunjik.</p>

CHRONOLOGICAL CHART.—PERSIA.

<p>1.—EARLY PERSIAN ACHÆMENIDÆ. B.C. 558 to B.C. 331. Cyrus to 558 Cambyses 558-529 Darius 521-486 Xerxes 486-465 Artaxerxes II. Mnemon . . 405-359 Alexander at Arbela . . . 331 2.—ARSACIDÆ. B.C. 250-A.D. 226. 3.—SASSANIDÆ. A.D. 226-A.D. 641.</p>	<p>Founds Passargadæ . . . B.C. 580 Builds at Passargadæ . . . 525 Persepolis palace . . . 521 Halls at Persepolis and Susa, . 465 Repairs Persepolis and Susa . 405</p>
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PERSIAN ART.

THE Medes occupied the leading position among the Oriental nations about 630 B. C., and seventy years later the Persians gained the upper hand.

Both Medes and Persians belong to the Aryan race, and the family known as Indo-European. Their civilization seems to have begun in the fifteenth century B. C., in Bactria; and the only knowledge that we have of it is gained from the study of the earliest portions of the Zendic writings. Their religion was based on the doctrines of Zoroaster, and seems to have consisted chiefly in the worship of one all-wise and supreme god, Ahura-mazda. About the middle of the ninth century B. C., the Medes settled in that tract of country which bears their name, and were brought into contact with Assyrian civilization.

We can trace its influence in both Median and Persian arts. In sculpture it seems to have predominated; but architecture, which must have been developed previous to any intercourse with Assyria, in spite of many points of similarity, bears the stamp of original fancy and genius.

Following the plan which we have already adopted, we shall refer readers to the chart for a chronological list of Persian ruins, and confine our attention to the most celebrated, i.e., the ruins of Persepolis.

They are situated upon a vast platform; its greatest length fifteen hundred feet, its greatest breadth nine hundred and fifty feet. The stones used are very large, some of them from forty-nine to fifty-five feet long, and

from six and a third to nine and four-fifths feet broad. This platform is composed of three distinct terraces, at different heights above the level of the plain. The southern is twenty-three feet, the northern thirty-five feet, and the central forty-five feet high. A magnificent staircase leads from the plain to the platform, and smaller staircases connect the terraces. The ascent is very gradual, the rise of the steps not more than four inches.



FIG. 22. Ruins of the Palace of Persepolis.

"The arrangement of these stairs is peculiar ; none of them being at right angles to the buildings they approach, but all being double, apparently to permit of processions passing the throne, situated in the porches at their summit, without interruption, and without altering the line of march."

There are five important and distinct buildings upon the platform ; four on the central terrace.

These buildings are the palaces of Darius, Xerxes, and Artaxerxes III., the "Hall of Audience," and the "Eastern Edifice."

In woodcut No. 22 we have a general view of the ruins as they now stand. In the foreground we see the Propylæa, or

gateway of the palace of Xerxes, behind that to the right the pillars of the Great Hall of Xerxes, and in the distance the remains of the smaller halls of Darius and of Xerxes.

The type of all the buildings is very much the same. A square hall with a roof supported by four, sixteen, thirty-six, or a hundred pillars, is surrounded by smaller rooms or corridors and porticos. The stairs that lead up to the palace of Xerxes are decorated with bas-reliefs. The doors are guarded by huge bulls strikingly like those of Assyria. It is interesting to notice that at Persepolis we have several examples of those buildings mentioned in the Bible as "gates." These were not the entrance to a city, but buildings where business was transacted.



FIG. 23. Rock-Façade of Royal Tombs in Persia.

In some such "gate" Abraham bought his field, and Mordecai sat at Susa. The "gate" attached to the palace of Xerxes has two public entrances guarded by bulls, and one entrance leading to the palace. The roof is supported by four columns.

The palace of Darius has been restored by Mr. Fergusson from the tomb known as that of Darius at Naksh-i-Rustam. "This tomb," he says, "is an exact reproduction, not only of the architectural features of the palace, but on the same scale, and in every respect so similar, that it seems impossible to doubt but that the one was intended as a literal copy of the

other. Assuming it to be so, we learn what kind of a cornice rested on the double-bull capitals" (Figs. 23, 24). — FERGUSSON, *Hist. Arch.*, p. 176, vol. i.

The most magnificent of the square halls is the Hall of Xerxes. The bases of seventy-two columns still remain in place. It has been said that "in linear horizontal dimensions the only edifice of the Middle Ages that comes up to it is the Milan Cathedral, which covers 107,800 feet, and (taken all in all) is perhaps the building that resembles it most in style and in the general character of the effect it must have produced on the spectator."

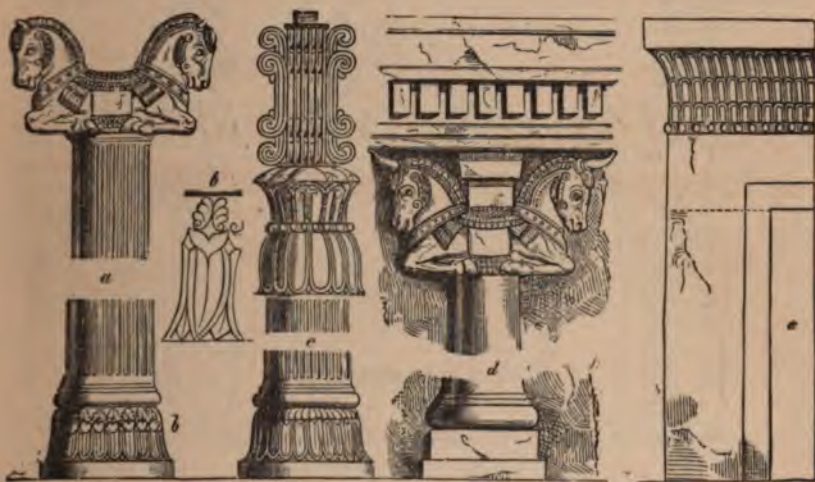


FIG. 24. Details of Persian Architecture.

The Great Hall of Audience is the last work we shall mention, and is in many respects the most remarkable on the whole platform. Its ruins consist of four groups of pillars sixty-four feet high. They bear capitals of half-gryphons or half-bulls back to back. The slender shafts are ornamented with varying richness. The bell-shaped bases of the columns are decorated with two or three rows of pendent lotus-leaves. Very little doubt can exist respecting the fact that the roofs were of

wood, the form of the capital is so evidently adapted to support the ends of the beams (Fig. 22). Much controversy exists regarding the material of which the walls of this audience-chamber were constructed. We cannot enter into the details of the matter here ; but we may say that the heat of the Persian summer suggests the likelihood of an arrangement of hangings such as is described in *Esth.* i. 5, 6. In such a summer palace the beauties of art must have been enhanced by the blue sky, green prairies, and distant mountains of Khurdistan, seen through the spaces between the hangings.



FIG. 25. Relief from Persepolis.

The remains of Persian sculpture are much less complete than the Assyrian, which have been well preserved under the crumbled bricks that buried them ; while the Persian sculptures, on the contrary, have suffered much from exposure to the weather. The subjects and their treatment bear a close affinity to Assyrian ; but a style of higher relief seems to have been adopted in many cases.

SYRIA AND ASIA MINOR.

THE traveller who has pointed out to him the sites of Tyre and Sidon on the Mediterranean coast of Syria finds it difficult to realize that they were once the central points of the commerce of the world. Syria.



FIG. 26. Tomb at Amrith (restored). From Renan.

The Phœnicians, who founded them, were of Semitic origin, and emphatically a nation of merchants. They excelled in the

casting of metals and the manufacture of glass. They possessed the secret of a beautiful purple dye, and were skilled in the execution of gold and silver embroidery.

Their spirit of commercial enterprise induced them to found colonies in Greece and the neighboring islands, in Sicily, Africa, and Spain; and they were the medium through which the civilization and art of Central and Eastern Asia were imported into Europe.

What we read of their architecture reminds us of the buildings of Assyria and Persia, with their wooden and brazen columns, their ceilings panelled with cedar, and their walls covered with gold.



FIG. 27. Tomb of Tantalus.

The only distinctively Phœnician form in architecture that we know of is that represented in the accompanying illustration of a tomb from Amrith.

It is built in cylinders, decreasing in size towards the top, which is shaped like a dome.

Great as is the interest which centres around the results of recent explorations in the neighborhood of Jerusalem, the discoveries have not been of a nature to enlighten us concerning the art of the Hebrews. Some of the original courses of stone in Solomon's Temple, and a few tombs

Hebrew art.

which belong to late Jewish or Roman times, afford very little basis for restorations of Jewish buildings. The description of Solomon's Temple in the Bible reminds us of Egyptian temples ; but, for the present at least, the student of art can form no accurate idea of its appearance. (See Fergusson, p. 191, vol. i.) Painting and sculpture were forbidden among the Jews.

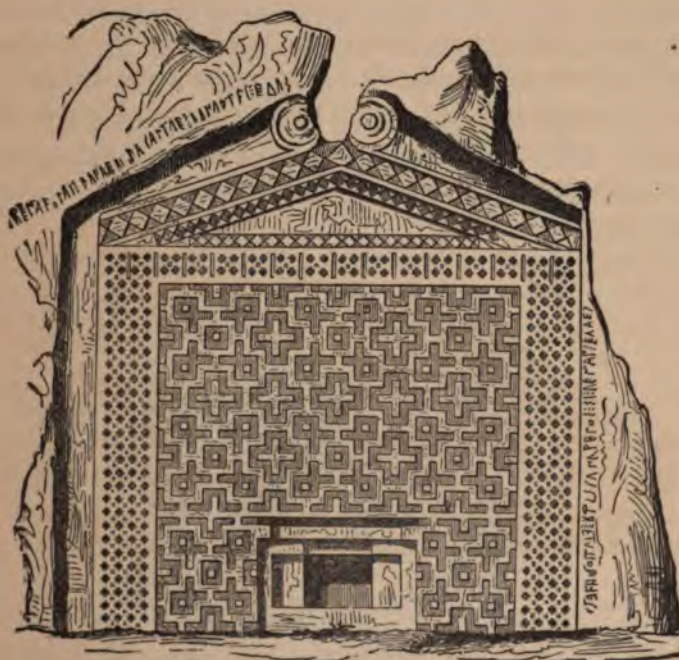


FIG. 28. Tomb of Midas.

The only important artistic remains left by the early inhabitants of Asia Minor are tombs. For our present purposes these may be classified under three heads :—

1st, Those of Lydia are the most primitive (Fig. 27). In the illustration we see one of these Lydian tumuli.

2d, In Phrygia we find many rock-cut tombs with a façade

carved in imitation of tapestry (Fig. 28); while in Lycia the rock tombs seem to be modelled after wooden buildings (Fig. 29).

The few remains that we have of early sculpture in Asia Minor are insignificant. Their style, if they can be said to possess one, is a combination of the styles of Egypt and of Persia.

Whether art in Asia Minor would have developed any originality or not, it is difficult to say; for, when Greek colonies established themselves there, Greek ideas extinguished whatever life there may have been in the indigenous art of the country. Most of the architectural and sculptural remains that have been discovered belong to one or other of the periods of Greek art.



FIG. 29. Rock Tomb at Myra.

GREEK ART.

"WE perceive now coming to the front a race that will not," as M. Taine says, "suffer itself to be vanquished by a great religious conception as in the case of the Hindoo and the Egyptian, nor by a vast social organization as in the case of the Assyrian and Persian, nor by great industrial and commercial practice after the fashion of the Phœnicians and Carthaginians. In place of a theocracy or a hierarchy of caste, and of a monarchy or a hierarchy of functionaries, and of great trading and commercial establishments, the men of this race had an invention of their own called the city." The Pelasgians, the earliest inhabitants of the peninsula known to us as Greece, are the link between the Eastern nations and this new and gifted people. Very little is known of them; but their civilization was Oriental in character, and was probably at its height at the time of the Trojan War.

Some time after, a tribe known as the Dorians descended from the mountains of the North, and conquered the Peloponnesus. Rivalry between this hardy race, and the more refined and pleasure-loving Ionians, a powerful tribe already established there, seems to have brought out the best points in the characters of both; and the fusion of the two races produced the perfect Greeks.

It is difficult to believe that these Greeks are a branch of the same stock as the great Oriental nations, so essentially do they differ from them in all the salient points of their national character.

Ulysses is their typical hero. He is not head and shoulders taller than others, neither is he a Samson among them: he is the man of many expedients, the man who knows how to extricate himself from a difficult situation by the use of his intellect rather than his strength.

The mountains, valleys, and harbors with which Greece abounded favored the existence of numerous small states which were either at war with one another, or united against a common enemy. The state that wanted to secure power and allies relied upon the intellectual abilities of its leading men as much as on the numbers and discipline of its little army. The mind, however, was not developed at the expense of the body. The climate favored a healthy out-door life; the clothing worn was simple and graceful; while frequent contests in running and wrestling served to develop and to exhibit physical beauty.

There was nothing awful in the Greek religion: the gods and goddesses were men and women, differing from the men and women of Athens only in the possession of greater beauty and keener intellect.

Given such circumstances and such a race, and the product was classic art, that carefully rounded system which never undertook what it could not perform, and which, if it described a smaller circle than has been attempted by art in other times, described one which could be completed by the mind and the hands of men.

Greek architecture well deserves the name which has been applied to it. It is an order, an intelligent, logical working-out of the principles of construction involved in the use of the post and lintel. The post is the upright, the lintel the horizontal support; in other words, the post is the column, the lintel the entablature.

There are three important members in the entablature of a Greek order,—the architrave or principal beam, which rests directly upon the capitals of the columns; the frieze or ornamental band; and the projecting cornice, which protects the

frieze and architrave, as the capital protects the column from the inclemencies of the weather. The column is also divided into three parts,—the base, which is an expansion of the shaft, having the same relation to it that the foot has to the human figure; the shaft or upright support; and the capital or bearer, which has been likened to a hand spread out to receive the weight of the architrave. The pediment or gable is the triangular space at either end of a building between the cornice of the entablature and the cornice of the sloping roof.

There are three varieties of columns and entablature,—the Doric, invented and most frequently used by the Dorians; the Ionic, named after the Ionians; and the Corinthian, a more elaborate style of later date. These are called the three orders of Greek architecture. We shall now proceed to note the points of resemblance and difference between them.

The Doric is the simplest of the three. The shaft has no independent base, and rests directly upon the stylobate or floor of the building. In order to emphasize the column as a vertical support, and to give variety in the effect of light and shade upon it, the shaft is cut in channels or flutes varying from sixteen to twenty in number. The decrease in the size of the column towards the top is not effected by a straight line, but by a curve called the entasis. This

**Orders of
architecture.**

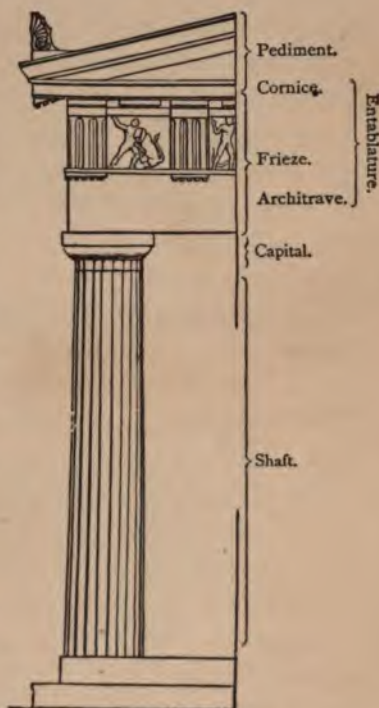


FIG. 30. Doric Order. From the Temple of Theseus in Athens.

Doric.

is a curve outward one-eighth of the height of the column, and thence a curve inwards to the capital. Several fillets or narrow bands, and a cavetto or concave moulding, separate the echinus, or lower member of the capital, from the abacus or square block upon which the architrave rests. The Doric architrave is plain, without ornament of any kind. The frieze is divided into triglyphs and metopes. The metopes were originally open spaces, and the power of support was concentrated in the triglyphs, short rectangular blocks with two flutings on the flat surface, and two half-flutings at the angles. A triglyph was placed over each column and in the middle of the space between; and the vertical flutings gave it the appearance of greater strength, and served to point out its place in the construction. If you will glance a moment at the illustration of the Doric order, you will see that if the corner triglyph were placed as usual over the middle of the column, and the frieze were filled out with a half-metope, it would give us the impression that the corner of the building was very insecure. Suppose the metopes to be open spaces, this apparent weakness would be a real one. To avoid this difficulty the triglyph was moved to the extreme corner of the frieze; and, in order that the space between it and its next neighbor might more nearly correspond with the spacing of the other metopes, the interval between the corner column and the one next it was slightly decreased. The little "drops" of stone which were placed above and below the triglyphs under the mutules were called *guttæ*. The cornice projected over the frieze, and was finished by the *cyma recta*, or gutter from which the water was carried off through carved lions' heads. *Acroteria* were the pedestals at the apex and lower angles of the pediment, on which palm-shaped ornaments or small statues of men or animals were placed. "They offered," says Rosengarten, "an æsthetic contrast to the sliding effect which would otherwise have been produced by the oblique lines of the gable."

The Ionic order is lighter and more graceful than the Doric. The height of the column is from eight and a half to nine times the diameter of its base, while the best Doric was only about five and a half times its diameter. The columns are farther apart, being separated by two diameters in place of one and a half, as in the Doric.

A greater appearance of lightness was given by increasing the number of flutings which divided the surface of the column. These are twenty-four in number. They are deeper than in the Doric order, and are separated from each other by a fillet or narrow band. They are finished above and below with a circular ending. The Ionic column has an independent base; the most common form is the so-called Attic base, which consists of two tori or convex mouldings and a cavetto or concave. In our example we have a more complicated form

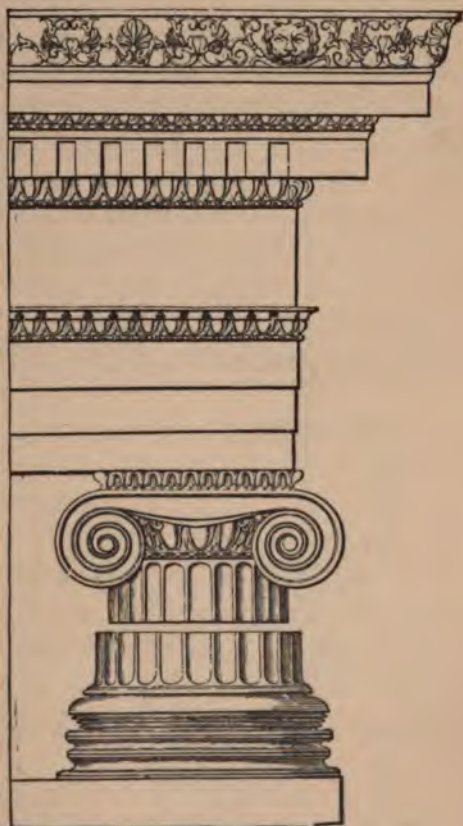


FIG. 31. Ionic Order. From the Temple of Pallas
Athene, at Priene (Caria).

in which there are several cavetti, and the tori are cut in a series of annulets or rings.

The diminution of the shaft is less than in the Doric order. An ovolo (a convex moulding), richly decorated, takes the place

of the Doric echinus. It was partly hidden by the cushion-like scroll which surmounted it, and which was finished on either side by strongly projecting whorls or volutes. The Ionic column was not adapted to be used at a corner, as it did not look well in profile. To avoid this difficulty, the volutes of corner columns were some-

times made to meet diagonally at both sides. (See corner column of Erechtheum, Fig. 40.)

A moulded band separated the whorled abacus from the architrave, which was divided into several layers, or fasciæ, projecting slightly one above the other.

The frieze is not divided into blocks as in the Doric order, but consists of a continuous line of ornament. The cornice is constructed of a series of bands and mouldings, each one projecting above the other, and is terminated by the richly carved *cyma recta*. The square tooth-like ornaments on the cornice are the so-called dentils.



FIG. 32. Capital and Entablature from the Choragic Monument of Lysicrates at Athens.

The Corinthian differs from the Ionic and Doric chiefly in the form of the capital. Its proportions, however, are more slender than the Ionic, as the height of the column is sometimes ten times its diameter. The base

mentioned in connection with the Ionic order as the Attic base is usually employed.

Much more space is devoted to the capital in the Corinthian order than in either of the others.

Its shape is that of an expanded calyx, and the decorations upon it are borrowed from the vegetable kingdom. Just above the astragal, a narrow moulding encircling the column, two rows of leaves spring up. There are eight leaves in each row, and the leaves of the second row spring from the interstices of the first. Stems and buds curl up from among the leaves, and form a scroll at each side, and a volute at each angle of the capital. There are many varieties of the Corinthian capitals, but our illustration will serve as a specimen of them all. The most common decoration is the conventionalized leaf of the acanthus, a species of thistle. The Corinthian entablature differs from the Ionic, only in its ornamental details.



FIG. 33. Double Templum in Antis.



FIG. 34. Prostulos.

We shall now consider the different classes of Greek buildings, referring students to the chart for a chronological arrangement of the existing remains. We shall direct attention first to the temple.

Its earliest and simplest form in Greece was the *templum in antis* (see Fig. 33), where columns were introduced to form a portico between the projecting walls of the cella. The prostyle (Fig. 34) was a temple in which the corner columns of the portico were detached from the cella walls. The peripteral temple was entirely surrounded by a colonnade (Fig. 35); the double peripteral had a double colonnade (Fig. 36). In the pseudo or false-dipteral space was

Forms of
temples.

left for a second row of columns, but the columns themselves were omitted.

In the three examples given in the plates, we have the archaic, the transition, and the perfect Doric temple. The first

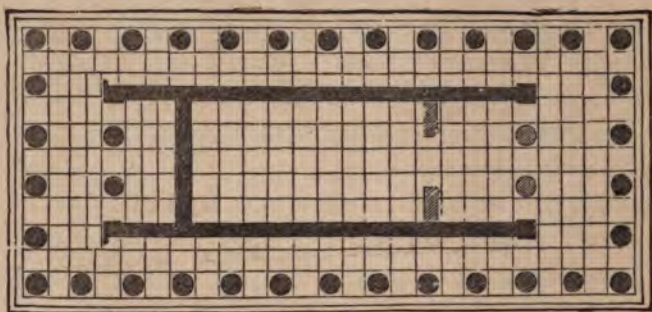


FIG. 35. Peripteral.

of these is the peripteral temple of Poseidon at Pæstum (Fig. 37). The proportions of the columns are heavy and massive, the diminution of the shaft is very great, and the height of the entabla-

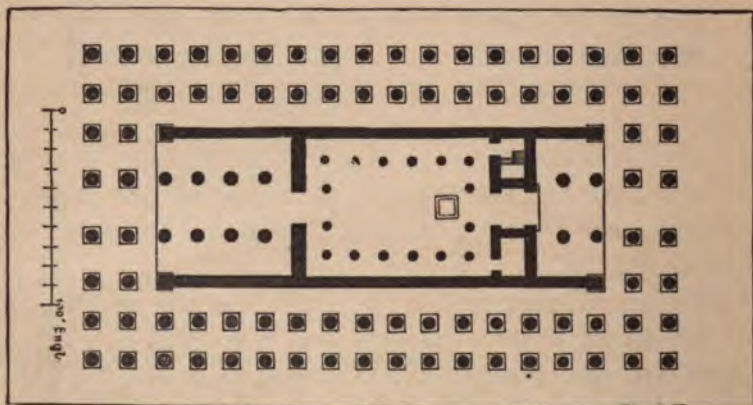


FIG. 36. Double Peripteral.

ture is equal to about half the height of the column. The temple was an hypæthral temple; that is, the cella was lighted by an open space in the roof.



FIG. 37. View of the Interior of the Temple of Poseidon at Paestum.

The temple of Theseus, built to contain the remains of that hero brought to Athens eight hundred years after his death,



FIG. 38. View of the Temple of Theseus.

belongs to the transition style. The columns are of more slender proportions. This building is in an excellent state of preservation. (See Fig. 38.) In Fig. 39 we see the temple of Athene Parthenos towering above the other buildings of the Acropolis at Athens. It was built under the direction of Pericles by the architects Iktinos and Callicrates, 448-438 B.C.



FIG. 39. The Acropolis of Athens, restored.

The view we have is a restoration. This temple was built upon a base of stone-work, and is both peripteral and amphiprostyle. There are eight columns at each end, and seventeen on each side. We must bear in mind, that, in reckoning the columns, the corner column is counted twice.

The proportions are those of the best epoch of Doric. The height of the columns at this period varied from five and a half

to six diameters. The upper diameter of the column equalled about five-sixths of the lower, and the height of the entablature and pediment was about one-third the height of the column. In its decadence the proportions of the Doric order were slender even to effeminacy. Steps led up to the pronaos, which had a six-columned portico. Here the offerings to the goddess were kept behind iron railings where they could be seen, but not approached. The cella proper was entered by a large door, and was divided into three aisles by two rows of columns, nine in each row. According to some authorities it was hypæthral, and the central nave was not roofed over. The celebrated gold and ivory statue of Athene stood in this nave. In the opisthodomus, the third division of the cella, treasures and documents were kept. The sculptures which decorated the temple we shall study later.

As an example of an odd form of Greek temple, showing that when there was any reason for deviating from the usual plan, Greek architects did not consider themselves bound by conventionalities, we may instance the Erechtheum (Fig. 40), another one of the buildings on the Acropolis at Athens. It is a double temple in the Attic-Ionic style, and is dedicated to Athene Polias and Poseidon Erechtheus, the two gods who according to ancient legend contended for the patronage of Attica.

The main building consists of a long cella running east and west. A portico of six Ionic columns leads to the shrine consecrated to Athene Polias. A solid wall of masonry separates this from the western cella of Poseidon. A portico on the north, supported by six Ionic columns, leads into a narrow corridor, from which the shrine of Poseidon is entered by three doors with a short ascent of steps.

The western façade was adorned with a row of columns and windows, an unusual feature in Greek temples. At the southern end of the corridor was a small portico inaccessible from without. Its entablature was supported by six caryatides, fig-

ures of maidens, sometimes used in Greek architecture in place of columns, but only when there was a light weight to be carried. The sacred olive-tree, which Athene gave to Athens, was kept in this enclosure, which was called the Pandroseum. The salt



FIG. 40. North-west view of the Erechtheium.

well and the dents of Poseidon's trident were to be found in his sanctuary.

From the temple we turn to the temple-enclosures with their entrances. The Lion Gate of the Acropolis at Mykenæ (Fig. 41) belongs to the archaic period of Greek art, and is celebrated on account of the relief from

which it takes its name, and which is one of the few sculptures of the time now extant. (See Fig. 41.)

By far the most splendid of these portal-erectations is that of the Acropolis, or citadel, of Athens. Indeed, it has acquired an almost exclusive right to the name of *propylæa*.

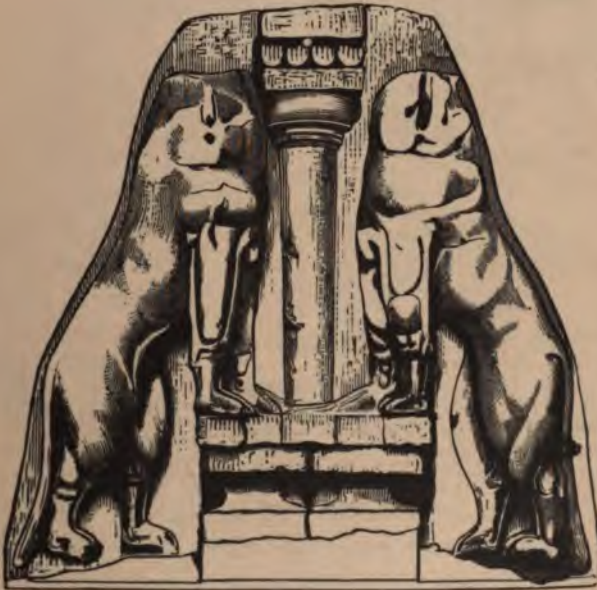


FIG. 41. The Lion-Relief from the Gate at Mycenæ.

It was erected 437-432 B.C. : its architect was Mnesikles, and it cost two thousand and twelve talents. A broad flight of marble steps led up to a portico fifty-eight feet wide, supported by six Doric columns. Five entrances corresponded to the spaces between the columns, while a paved marble road with grooves cut for the wheels of the chariots broke the line of the marble staircase, and passed through the middle entrance which was broader than the others. The interior of the *propylæa* was divided into three naves by six Ionic columns. Steps led up into a kind of *posticum* with six Doric columns and an

entablature and pediment similar to those of the portico. Two wings of the propylæa present blank walls to the front,



FIG. 42. Ground-Plan of the Propylæa. The Entrance to the Acropolis of Athens.

A, Temple of Nikè Apteros. B B B, the gateway, with its six Doric columns. C C, the court, with its six Ionic columns. D, the posticum, with its six Doric columns. E E, the wing-buildings.

so as not to attract attention from the central building. They had porticos which opened upon the flight of steps. The northern wing contained the celebrated paintings by Polygnotos from subjects out of the Iliad and Odyssey, and was called the Pinacothek.

We have no ruins of Greek dwelling-houses or palaces, and can judge of them only from descriptions.

It is highly probable that the Pelasgians, with their Oriental tastes, built many palaces; and in some cases the treasure-houses which are supposed to have belonged to them remain. The most interesting of these is the so-called Treasury of Atreus at Mykenæ. It con-

Greek
houses.



FIG. 43. Details from the Treasury-House of Atreus.

tains a large chamber, forty-eight feet six inches in diameter. The roof is built of courses of stone, each one projecting beyond the next lowest until one stone caps the whole. The decorative details are quite interesting, and are evidently of Asiatic origin.

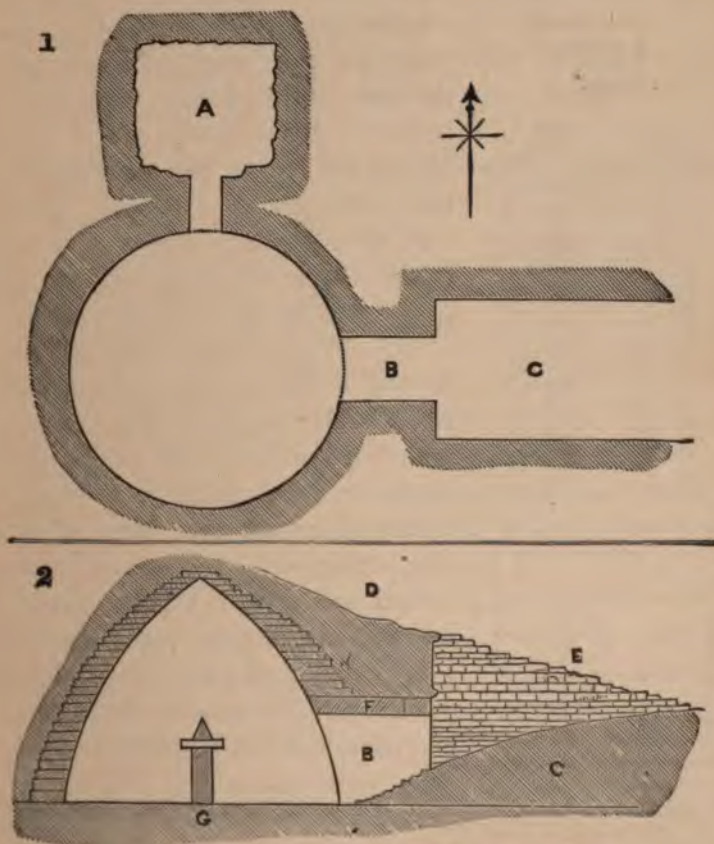


FIG. 44. Plan and Section of the Treasury of Atreus at Mycenæ.

1. Plan of the Treasury of Atreus: A, rock-cut chamber; B, doorway; C, approach.
2. Section of the above: B, doorway; C, approach filled up with earth; D, slope of the ground; E, wall on north side of approach; F, lintel stone; G, door to rock-cut chamber.

Greek tombs are very numerous, but are not so important as in some other countries, where they are the chief monuments

of art. Earth mounds and rock tombs belonging to the early periods of Greek art are found in Asia Minor, in the Greek islands, and in Greece itself.

The *stelai*, "narrow, slender slabs of stone, gently tapering towards the top, with the name of the deceased upon them," are the most common form of monuments for the dead throughout Greece.



FIG. 45. Monument of Lysicrates.

Among the more elaborate tombs, the most splendid is the tomb of Mausolus, one of the wonders of the world. It was erected to the memory of her husband by Queen Artemisia.

A Greek theatre was of a semi-circular shape, and consisted of three parts, — the orchestra, or place for dancing, which formed almost a complete circle; the semi-circular series of raised steps surrounding the orchestra, for the use of spectators; and the stage building, towards which all eyes were directed. The odeum, which was used for musical performances, was smaller than the theatre, on the same plan, and roofed over in order to increase its acoustic properties. The stadium for gymnastic exercises, and the hippodrome for foot-races, were oblong.

Choragic monuments were erected to hold the tripod or three-legged stool, the prize given to the victor in a musical contest. They were often very beautiful. In our illustration the tripod is lacking. It was placed on the triangular capital that crowns the building.

In conclusion we may make a few remarks upon some of the

general characteristics of Greek architecture. The building-material was stone; and although wood was employed for roofs, or in portions of the interior, the construction was not in any way influenced by its use.

There is no doubt that polychromatic decoration was employed by Greek architects, but there is great difference of opinion in regard to where and how it was applied.

Greek buildings impress us not by their size, but by the beauty of their outlines, and the harmony of their proportions. It is now a well-known fact that every line in the Parthenon is a section of a circle; but the curves are so delicate as to have remained unnoticed for centuries. There is, perhaps, no better tribute to the merits of Greek art than this very circumstance that we are conscious of the beautiful without seeing the processes by which it is produced. The prominent lines in Greek architecture were horizontal and not vertical. Principles, not rules, governed the architect, as we see from the variations which he made from commonly received plans where circumstances required it.

Above all, Greek architecture was an organic whole, and not an amalgamation of borrowed elements. It attempted to express nothing by means of symbolism. All its forms were simple and easily understood, and appealed, therefore, not only to the man born and bred a Greek in the days of Pericles, but to all nations and all time.

GREEK SCULPTURE.

THE first plastic works of Greece were undoubtedly marked with a strong Oriental impress. They were the creations of the artisan rather than of the artist, and consisted of sumptuous decorations applied to armor, household utensils, and the like. The description of Achilles' shield in the *Iliad* gives us

an idea of the splendor of this kind of work. The first representations of the gods were symbolic, a stone or a piece of wood; and the earliest complete images were of wood. These wooden idols were very rude, but were considered specially sacred, even in later times. They were supplied with elaborate wardrobes, and were dressed and washed by regular attendants. Metal statues and clay images of the gods were introduced towards the close of the archaic period of Greek art.



FIG. 46. Statues on the Western Pediment of Temple at Ægina, Munich.

The Cesnola marbles now in the Metropolitan Museum form a link between Oriental and Greek art, and are of great value on this account.

According to Muller, the custom of making statues of athletes began about the fifty-eighth Olympiad; and it is clearly apparent that life was infused into art through the study of nature necessary for the production of these semi-portrait statues. The sculptures from the Temple of Ægina now in Munich afford an excellent opportunity for verifying the truth of this statement.

In the picture before us (Fig. 46) we have the central group

from the western pediment. The subject, like that of the eastern pediment, is taken from the Trojan War. Ajax and other heroes are disputing with the Trojans for the possession of the body of Achilles. Pallas Athene has stepped between the combatants, and taken the fallen Greek under her protection. The figures of the warriors are full of life and action; but a vacant smile upon the faces, even on that of the dying man, show that portraiture and the expression of any thing but physical passion was as yet an unexplored region to the Greek artist. The stiff archaic figure of Athene, dressed in a helmet and coat-of-mail, reminds us that the devout sculptor wished to represent the goddess in the traditional attitude of her early statues. These marbles belong to the second period of Greek art. The proportions of the human figure in this period are short and compact, as we see in an exaggerated way in the metope from Selinus (Fig. 47), where Hercules is carrying off two cercopes or goblin-like females. The muscular development is a little exaggerated; and the grouping of the figures is too symmetrical, harmony being attained by parallelism rather than by balance. Great care and elegance is displayed in the treatment of hair and drapery.



FIG. 47. Metope-Relief from Selinus.

The transition from this to the succeeding period is marked by the statues of athletes executed by Myron, which we can readily see are greatly in advance of the Ægina marbles (Fig. 48).

In the beginning of the next period of art, we have two leading schools in Greece, Athens and Argos, and two artists whom we may look upon as the advance-guard of the

Phidian style. These are Calamis and Pythagoras. We will not touch upon their works, but will pass on to those of Phidias, who superintended the public buildings that were erected during the administration of Pericles.

Judging from the praises of his contemporaries, his forte lay in the production of chryselephantine or gold-and-ivory statues. None of these statues are now in existence.



FIG. 48. Disk-Thrower, after Myron.

One of Athene stood in the cella of the Parthenon: it was thirty-eight feet high. The goddess was erect: the delicate folds of the tunic, or chiton, contrasted with the heavier folds of the gold peplos, or veil, which could be removed at will. On the ægis, or breast-plate, was a golden Gorgon's head. The face and hands were of ivory. In her left hand the goddess held a spear, and in her outstretched right hand a figure of Victory six feet high.

On the base of the statue the battles with the Amazons and the birth of Pandora were carved in relief.

The most celebrated works of this period, and those which we can study most carefully because we have them in a most perfect state of preservation, are the sculptures from the Parthenon, the work of Phidias and of his pupils.

The cella of the Parthenon was surrounded by a frieze five hundred and twenty-four feet long, on which the great Pan-Athenaic procession was represented in relief. The festival

of this goddess took place every four years. It terminated in a procession, in which all the people took part. The object of the procession was to convey in solemn state to the temple of Athene Polias the *peplus*, or sacred veil, upon which some mythological subject had been embroidered in the Propylæa by virgins chosen from the best families in Athens. The veil was probably placed on the knees of the goddess.



FIG. 49. From the Frieze of the Parthenon.

On the western side of the cella, we have the procession forming. Some are mounting their horses, some seem to be waiting for friends, others are holding back their impatient steeds. On the northern and southern sides we have two streams of the procession: on the north, horsemen, victors of the games, in chariots with drivers, and representatives of the alien residents in Attica, who were obliged to bear sunshades, chairs, vases, saucers, pitchers, etc., to remind them of their dependent position; on the south we have again horsemen and chariots, led by the presiding magistrates of Athens, with deputations from the colonies bringing cattle sent to be sacrificed on the occasion. On the eastern pediment are the twelve gods,

virgins carrying gifts, and the chief magistrates who marshal the two streams of the procession. In the centre a priest receives the sacred peplos from the hands of a boy.

The reins of the horses, staffs, and other accessories now missing, were of metal; and the hair and draperies were gilded and colored.



FIG. 50. From the Frieze of the Parthenon.

In these reliefs we see that the archaic stiffness that characterized earlier works has vanished. The exaggerations and angles in the muscular development have been softened, but not to the point of effeminacy. The drapery is extremely graceful, and not so elaborate as in earlier times; while a similar change may be seen in the arrangement of the hair. Above all, expression takes the place of the blank smile of more archaic faces.

The fragments of the sculptures of the eastern pediment seem to mark it as the masterpiece and crowning feature of the whole. The birth of Athene was the subject, and the attention of the attendant deities was fixed on that one central point. Lloyd speaks of the wonderful effect of space suggested by the declining chariot of the moon-goddess in one angle of the pediment, while the horses of the sun-god rise from the sea in the opposite angle, — an effect which he thinks must have been heightened by varying degrees of interest and excitement



FIG. 51. Theseus, from the Eastern Pediment of the Parthenon. London.



FIG. 52. Metope from the Parthenon.

displayed by the gods, increasing in intensity with their proximity to the central figure. The news of the new birth on Olympus reaches the extremities of the firmament as a vague and indistinct rumor. The attitude of the Fates and Seasons, which are pendants in the extreme ends of the pedi-

ments, bear out this theory.

The statues of the western pediment are in a less perfect

state of preservation than those at the eastern end. Athene, as the tutelary goddess of Athens, is staying the inundation which Poseidon would bring upon the land.



FIG. 53. Female Figure from the Eastern Pediment of the Parthenon. London.

Waves, and groups of marine deities, occupy the space behind Poseidon, who draws back at the command of the goddess. On the other side we have the chariot of Athene, Erechtheus,

Cecrops, the ancestor of the Athenians, and other figures, who join in rejoicing that the land has been preserved from the desolation of the sea. The metopes represent combats with centaurs.



FIG. 54. - Venus of Milo. Louvre.

Phidias may be said to have revealed the gods anew to the Greeks in the types which he created. The Venus de Milo is a reproduction of one of these. In it we have a pure and elevated ideal of the goddess of love.

Jupiter Olympus, as represented in the gold-and-ivory statue made for the great temple at Olympia, was another of these

types. We can probably form some idea of it from the accompanying woodcut of a coin of Elis. The Greeks looked upon it as a misfortune not to have seen this statue before death ; for in seeing it they saw Zeus the omnipotent ruler, and the benefactor of men, face to face.

We are tempted to close this account of the Phidian period of sculpture with a quotation from North's "Plutarch," given in Lloyd's "Age of Pericles : " —

"For this cause, therefore, the works of Pericles are more wonderful, because they were perfectly made in so short a time,



FIG. 55. Coin of Elis, from Overbeck.

and have continued so long a season. For every one of those that were finished up at that time seemed then to be very ancient, touching the beauty thereof, and yet for the grace and continuance of the same, it looketh at this day as if it were but newly done and finished, there is such a kind of flourishing freshness in it, which telleth that the injury of time cannot impair the sight thereof, as if every of those aforesaid works had some living spirit in it to make it seem young and fresh, and a soul which lived ever, and kept them in their good continuing state." — NORTH's *Plutarch*, p. 165.

Athens, as we have said, was not the only centre of Greek sculpture at this time. The school at Argos reached its highest

point during the same period, under Polycletus. His colossal statue of Hera, which has been preserved only in the doubtful excellence of a copy, was said by some to have rivalled the works of Phidias.

Other centres of art.

He carried the representation of athletes to great perfec-



FIG. 36. Hera, possibly after Polycletus, Naples.

tion, and one of his statues was looked upon as a canon of proportions for the human figure.

At the close of the Peloponnesian war there was a revival of sculpture under Scopas and Praxiteles. Their works were

characterized by increased softness and delicacy of outline, great sweetness of expression, and almost too much finish in details. (See Figs. 57 and 58.)

The realistic tendencies of the Argive school under Lysippus present a stronger contrast to the idealism of the Attic school than in the time of Phidias.

As an example of the Greek portrait-statues of the day, we give in Fig. 59 a reproduction of a portrait of Sophocles.

After the Macedonian conquest in Persia, art again revived; but it was no longer



FIG. 57. The Faun of Praxiteles.



Fig. 58. From the Parapet of the Temple of Nikè Apteros.

associated with freedom and the state, but existed to gratify luxurious rulers, and to add its charms to the splendor of court life.

The most influential schools were at Rhodes and Pergamos.

The character of the works of the time was theatrical; and pathos was expressed to an extent almost inadmissible in marble, certainly inadmissible according to the Phidian ideal. The Laocoön group is one of the most characteristic and well-known works of the school of Rhodes. Laocoön was a priest of Apollo, and was destroyed at the altar with his two sons by serpents sent from the gods to punish his blasphemy. The central figure of the father expresses the most intense mental and physical agony, as he struggles in the coils of the serpents, and sees his two sons inextricably entangled by the venomous beasts.

It will be noticed that the figures of the sons are subordinated in size to the central figure. Some portions of the sons have been restored.

The greatest works of the school at Pergamos now in existence are the so-called Gigantomachia, reliefs representing the battles between the Gods and the Giants, recently excavated at Pergamos, and now in the museum at Berlin (for a full account see "*American Art Review*," Nos. 16 and 17). Of the famous compositions of battles between Attalus and Eumenes and the Gauls, there are but a few single figures now in existence, of which the so-called dying Gladiator, at Rome, is one.



FIG. 59. The Statue of Sophocles. Lateran Museum.



FIG. 60. Group of the Laocoön. Vatican.

The Farnese Bull, now in the Naples Museum, is another work of the Rhodian school.



FIG. 61. The Dying Gladiator. Rome, Capitoline Museum.

During the Macedonian period, portrait statues, glorifying the different kings by representing them as deities, exercised the skill of the greatest artists.

GREEK PAINTING.

THE earliest office of Greek painting was a humble and subordinate one; i.e., the coloring of statues and architectural details, and the execution of various kinds of decorative work. It developed later than sculpture and architecture, but, like them, reached its height during the age of Pericles. It was more nearly akin to sculpture than to our modern painting, and



FIG. 62. Greek Vase-Painting of the earliest style.

its charm was due to beauty of outline, and simplicity of color and grouping. No works by Greek painters are extant, and our knowledge of what they did is confined to descriptions in classic writers. We can, however, form some conception of the character of their work by studying the paintings on Greek vases; but we must bear in mind that these were exe-

cuted by inferior artists. There are two archaic styles of Greek vase-paintings. In the earliest there are no traces of Oriental influence: figures are rudely represented in profile,



FIG. 63. Dodwell Vase (Munich).

black or brown on yellow ground (Fig. 62). In Fig. 63 we see Eastern ideas gaining ground. The figures are in rows and friezes, and the lion and tiger are introduced as well as the



FIG. 64. Death of the children of Priam. From a vase of black-figured style.

animals of Europe. These vases are fair examples of that process of painting called *skiagraphy*, which was said to have originated in drawing from shadows.

The next step in advance was the pencilling of lines on the black figures, and it was probably in this style of outline paint-



FIG. 65. Jar for storing wine. Red-figured vase.

ing that Polygnotos excelled (Fig. 64). From these we pass to vases where the groundwork was painted black, and the figures left in the original red, and then lined in black. In these "red-figured" vases we can trace the advance of painting in attempts to produce illusion. In Fig. 66 we see a vase of the period of the decline in the art.

The compositions of scenes on the vases of this late period are stiff; in the plate we have two rows of figures, the upper row supposed to be behind the lower, but this circumstance is not indicated by any attempt at perspective. Many of the figures were personifications of the powers of nature. About 65 B.C., the manufacture of painted vases ceases. "The art," says Woltmann, "had lasted long enough to give us a faithful reflection, if only with the imperfections proper to a humble industry, of the graphic arts of Greece in the several phases of their history."



FIG. 66. Richly decorated amphora.

CHART IV. — GREEK ART.

CHRONOLOGY.	ARCHITECTURE.	SCULPTURE.
1st Archaic Period.	Treasury of Atreus at Mykenæ. Remains of Ancient Troy.(?)	Lion Gate at Mykenæ.
2d Period of Greek Art, — From Solon, 580 B.C., to Persian Wars, 460 B.C. }	<i>Ægina</i> . — Temple of Minerva. <i>Paestum</i> (Italy). — Temple of Poseidon. Perip. and hypæthral. Doric. Temple of Demeter. Perip. Doric. A stoa and an inferior temple. <i>Syracuse</i> . — Temple of Athena in Ortygia. <i>Selinus</i> . — 3 Temples on the Acropolis. Hexast. Perip.	Pediment Sculptures from Temple of <i>Ægina</i> ; now at Munich. Metopes from Selinus. Statue of Dydymean Apollo.
3d. From Pericles to Alexander. 460-366 B.C.	<i>Attica</i> . Temple of Theseus. Athens. Perip. Doric. Parthenon. Perip. Doric. Propylæa. Doric and Ionic. Erechtheum. Double temple. Ionic. Great Temple at Eleusis. Doric. Temple of Nemesis at Rhamnus. Doric. Temple of Pallas at Sunium. Doric. <i>Peloponnesus</i> . Temple of Zeus at Olympia. Temple of Apollo at Phegalia. Doric and Ionic. Temple of Athena Elea at Tegea. Ionic, Doric, and Corinthian. Temple of Zeus at Nemea. Doric.	Sculpture from Parthenon — greater part in London. So called Elgin Marbles. Frieze and metopes from Temple of Theseus. Fragments of Metopes from Temple of Zeus at Olympia — labors of Hercules. Frieze of Temple of Apollo at Phegalia, Centaurs and Amazons, British Museum. Metopes from Selinus.
4th. From Alexander to Destruction of Corinth. 336-146 B.C.	<i>Sicily, Ionia & Caria</i> . Didymæon at Miletus. Ionic and Corinthian. Temple of Pallas Polias at Priene. Ionic. Temple of Dionysius at Teos. Temple of Apollo at Delos. Doric. Temple of Zeus Olympius. Temples at Selinus. Building of Alexandria and Antioch. Mausoleum of Carian Queen Artemisia. Temple of Apollo at Daphne. Temple of Olympian Zeus at Syracuse. Monument of Andronicus Cyrrhestes.	Sculptures from Harpy Monument at Zanthus. Laocoön. Farnese Bull. Dying Gladiator and Statues of Gauls. Pergamos Marbles.

ETRUSCAN ART.

THE Etruscans are supposed to have been related to the primitive inhabitants of Greece. They established themselves at an early period in the central part of Italy; and from the sites of their towns, which were such as to be easily defended, we may infer that they supplanted the



FIG. 67. Relief on Etruscan Tomb.

previous inhabitants. Their cast of mind was practical and gloomy. Their religion, judging from the tomb paintings, was a dualism, good and evil spirits contending for the souls of the dead. In Etruscan architecture we find Greek forms imperfectly understood, as, for example, the triglyphs. The most important elements in the architecture of this ancient people are the arch and vault.

Architec-
ture.

The arch was known to the Assyrians; but the Etruscans were the first to use it extensively, and the Romans, as we shall see, borrowed it from them.

The only important architectural works of Etruscan times that remain are city-walls and tombs. The latter are very interesting and numerous. Some of them are mounds of earth and stone, with a foundation of masonry; others are cut in the rock, and have Egyptian-looking pillars to support the roof. The paintings found in many of these tombs are extremely interesting.

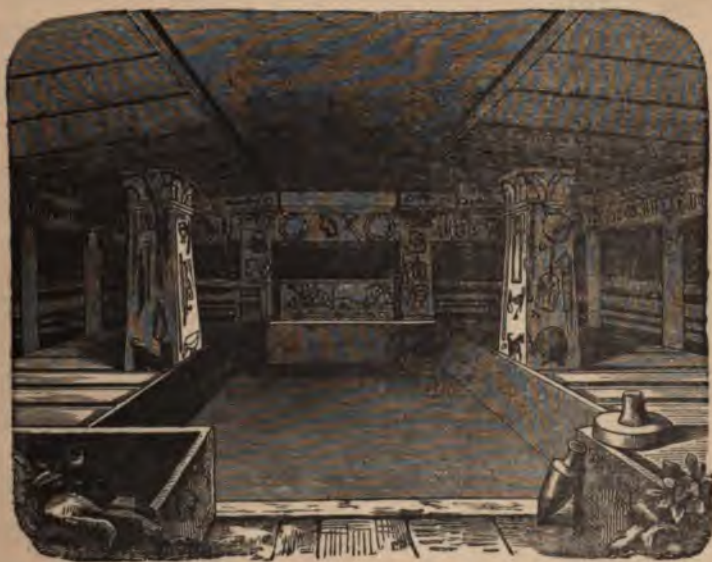


FIG. 68. Sepulchral Chamber at Cervetri.

The earliest Etruscan sculptures have a marked likeness to Egyptian work. The outlines are square, and the figures without action. The drapery fits the body closely, the feet are joined together, and the eyes are wide open. In the later period of Etruscan art, Greek influence preponderates over the native style, as we see in the statue of the so-called Orator (Fig. 69), as well as in the wall-paintings.

The Etruscans excelled in bronze-work, and executed vast numbers of statues in this material. We can form some idea of the extent to which they carried this art, when we are told that the Romans are said to have taken two thousand bronze statues from Volsinium after its capture.



FIG. 69. The Etruscan Orator, Florence.

Painting was a favorite art with the Etruscans. The walls of their tombs were usually covered with colored outline sketches. The subjects of these paintings were scenes from every-day life, such as dances, hunts, banquets, representations of the worship of the dead, of funeral ceremonies, or of the condition of the soul after death.

The importance of Etruscan wall-paintings in the history of classic painting is very great; because, whereas our practical knowledge of Greek painting is limited to the pictures on vases, in Etruscan tombs we can trace the progress of the art from the archaic style through its different phases until it disappears in Græco-Roman work. In Fig. 70 we have a painting from an Etruscan tomb in which Greek influence is quite perceptible. The upper row of figures represent a luxurious feast; in the lower row we have a boar-hunt in a wood. The wood is indicated by a few sparse trees.

The picture is taken from the Grotto della Querciola, one of the tombs at Corneto.

The Etruscans were also celebrated for their small metal works, candelabra, jewelry, armor, and vases. Many of their vases can with difficulty be distinguished from Greek work. These lesser productions were much prized in foreign lands, even in Greece; and it is probable that Etruscan art degenerated to a mere trade during the latter part of its existence. The art of working in metal was highly developed in the East,

and it was introduced into the West through the medium of the Phœnician traders. Probably the imitation of Oriental



FIG. 70. Etruscan Wall-Painting.

decorative work first created a taste for Eastern forms in Europe.

ROMAN ART.

WHEN we pass from Greece to Rome, we find ourselves in a totally different atmosphere. The individual is merged in the state, and the relations of life are studied from a purely practical standpoint. The Greek was a diplomat: the Roman was a citizen, a soldier, and a legislator. The Greeks were inventors: the Romans were conquerors. Greek culture spread over the whole world; but Roman conquest, Roman laws, and Roman civilization paved the way for it.

The gods of Rome were not idealized men and women as in Greece: they were the "rulers of human affairs, and the prototypes of human virtues." Their will was not ascertained through the ambiguous utterances of oracles: it was a decisive "yes" or "no," revealed by signs in the heavens, and interpreted by augural science.

Whatever the Greeks borrowed became thoroughly incorporated in the body of Greek life. The Romans had the wisdom to appropriate what was good in the institutions of the nations they conquered; but, while they made it their own in one sense, it never lost its original character, so that Roman laws, Roman religion, and Roman life form, as it were, a long and splendid triumphal procession, bearing spoils from the nations that one by one acknowledged the power of Roman arms, and sought the privileges of Roman citizenship.

ROMAN ARCHITECTURE.

AMONG the Greeks the outward form revealed the internal structure of a building. Their architectural decorations, like the drapery of their statues, served to show off to better advantage the grace or strength of that which they concealed. The Romans took the prominent features of their construction from the Etruscans, i.e., the arch and vault, and, adding to them the Greek column and entablature, produced a system of architecture, that, in spite of all its magnificence, never became an organic whole. The Romans had neither the desire nor the ingenuity to conceal their plagiarism. Practical good sense and executive ability are everywhere shown in the construction of their buildings; but, as a rule, we have to look for these merits under a mass of magnificent but utterly inappropriate decoration,—a splendid but ill-fitting garment that gives the casual observer no adequate conception of the use or beauty of the forms which it covers.

We shall now say a word in regard to the three orders of columns and entablature which the Romans borrowed from the Greeks, and to which they added two of their own, the Tuscan and the Composite.

The so-called Tuscan, or Roman Doric, is in reality only a modification of the Greek Ionic. The shaft in this order is

Tuscan.

plain, the column has an independent base, and in the frieze a triglyph is placed over the middle of the corner column with a half-metope beyond it, showing that

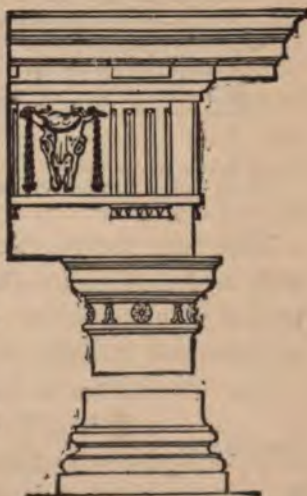


FIG. 71. Roman Doric Order.

the practical Roman mind failed to grasp the principles which had actuated Greek architects in their deviation from the laws of symmetry in the arrangement of their frieze.

The principles upon which the beauty of the Ionic order depended were not much better understood by the
 Ionic. Romans than those of the Doric, and the volutes of the capital were often transformed into meaningless whorls.

With the richer decorations of the Corinthian order, how-
 ever, the Romans were more in sympathy, although
 Corinthian. even here they do not seem to have grasped the thought underlying the whole ; i.e., the derivation of the ornament from plant-forms.



FIG. 72. Roman Corinthian Capital.



FIG. 73. Composite Capital.

They used heavy Ionic volutes in place of the tendril-shaped whorls of the Greek Corinthian. It must be said, however, that, if they lost thereby the unity of the decoration, this loss is made good by a decided gain in the appearance of strength.

The Composite, as its name indicates, is not an original
 Composite. order : it is a combination of the upper part of the Ionic, and the lower part of the Corinthian capital. In some cases it can with difficulty be distinguished from the Corinthian.

An arch, says the dictionary, is "a curved structure open below and closed above." The wedge-shaped stones of which

a true arch is composed are called voussoirs, and the middle one is designated as the keystone. Every simple arch has a centre towards which the lines formed by the junction of the voussoirs point. In complicated arch forms, as the trefoil or flat arch, there is more than one centre (Fig. 75.) The outer line of an arch is called the extrados; the inner one, the intrados. The ends of an arch rest on columns or piers, which must be sufficiently strong to bear the thrust or outward pressure.



FIG. 74. Corinthian Cornice from the Arch of Titus.

The distance between the columns or piers on which the two ends of an arch rest is called the span of the arch.

A vault is an arched ceiling, and a dome a spherical vault

covering a circular or oblong space.

The great advantage in using the dome and the arch is the facility with which large spaces can be roofed over without multiplying points of support or using lintels of vast size.

We shall now consider the different classes of Roman

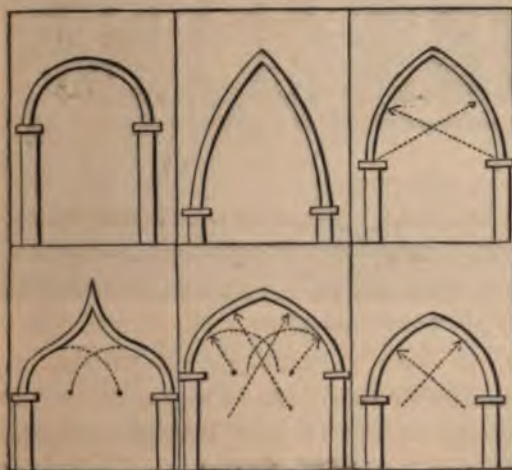


FIG. 75. Different Arch-Forms.

buildings; and here, as in Greece, we begin with the temple.

The requirements of the Roman ritual led them to adopt

the square form of the Tuscan temple, which was modified and finally supplanted by the oblong of the Greeks. Temples.

The "Maison Quarrée" at Nîmes (Fig. 76) in France is a good example of the transition from the Tuscan to the Greek ground-plan. It is a prostylos; the portico or pro-naos advances three columns from the cella-walls, which have no external colonnade, but are decorated with pilasters or half columns.

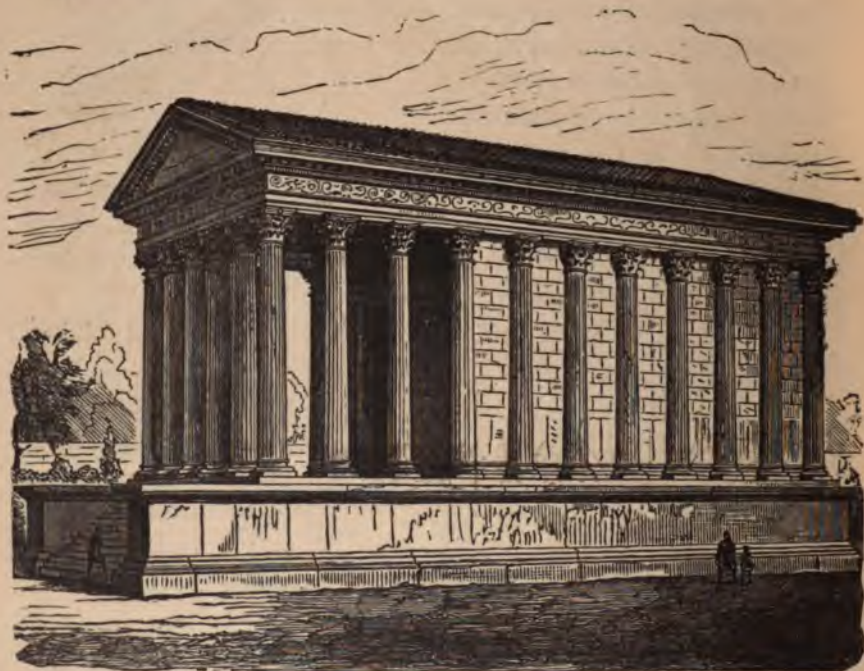


FIG. 76. Maison Quarrée at Nîmes.

It is interesting to remember that there is a great variety in the so-called orientation of Roman temples, that is, their position with reference to the east. They were usually built to face the sun as it rose on the day sacred to the god to whom the temple was dedicated, which was the day ordinarily selected for the laying of the corner-stone. The Romans used vaulted

ceilings in their square and oblong temples, but the external form of the temple was not modified by their use.

Another form of Roman temple was round : a circular cella was enclosed by a colonnade, as is the case in the temple of Vesta at Tivoli ; or the colonnade was omitted, and a portico added to the circular building, as in the Pantheon at Rome.

Round
temples.

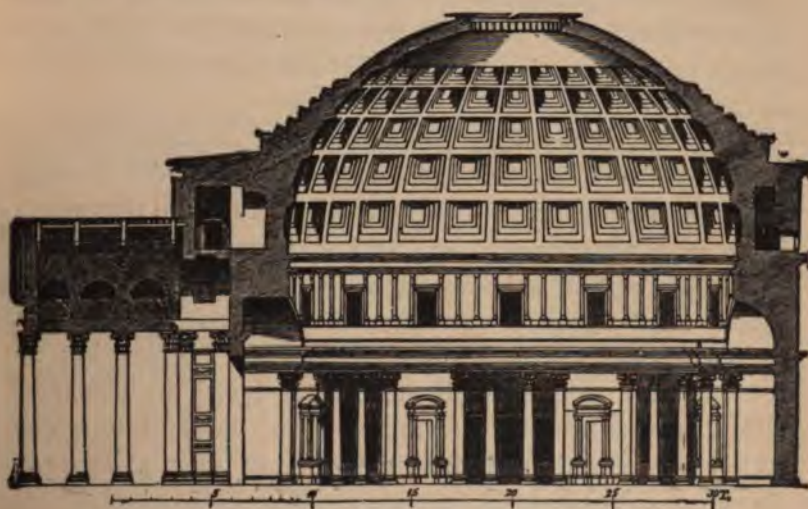


FIG. 77. Section of the Pantheon.

The Pantheon was built by M. Agrippa, and was connected with baths which he erected in honor of Jupiter Ultor. It was completed B. C. 25. The main building is a rotunda one hundred and thirty-two feet in diameter, lighted by an opening twenty-five feet in diameter at the apex of the dome. The walls were nineteen feet thick, and contained eight apertures or niches, one of which formed the entrance. These niches were alternately semi-circular and quadrangular. They originally contained statues of gods and goddesses, but now, with the exception of the one opposite the entrance, are enclosed by columns. The building is divided

Pantheon.

into stories marked by pilasters and columns supporting cornices. On the second story, doors lead into chambers built in the thickness of the walls. A simple decoration of large and small arches on the exterior corresponds to the stories of the interior. The bronze plates which once ornamented the roof have been removed. The portico is divided into three naves, and has a frontage of eight columns. Its roof is gabled, and a second and higher gable crowns that portion of it nearest the main building. The Pantheon was converted into a Christian church in the seventh century, and at the present day is one of the most remarkable monuments of Rome.

"That which produces the most lively impression in the Pantheon," says Viollet-le-Duc, "is the immense dome, which derives all its decoration from its own structure and that single aperture, twenty-five feet in diameter, pierced at its summit, open to the zenith, and shedding upon the porphyry and granite pavement a great circle of light. So great is the elevation of this eye of the dome, that its immense opening has no sensible effect on the temperature of the interior. The most violent storms scarcely breathe upon the head of him who stands beneath it; and the rain falls vertically and slowly through the immense void in a cylinder of drops, and marks the pavement with a humid circle."

The baths built in honor of Jupiter Ultor were originally connected with the Pantheon. Nothing is left of them now. The Roman baths were among the most extensive public buildings, and were erected on a magnificent scale. Separate apartments were provided for warm, tepid, cold baths, and shower-baths, for rubbing and oiling the body. There were also rooms for dressing and undressing, for conversation, and for various kinds of amusements.

The attention paid to the basilicas or halls of justice is characteristic of the temper of the Romans. They were usually oblong, terminating in a circular apse. The main building was divided into aisles by rows of columns.

These basilicas were built of light materials, and, with one or two exceptions, have been destroyed. Both wooden and vaulted roofs were used.

The Roman theatres resembled the Greek. The amphitheatres had an oblong space in the centre. The reason for making them oblong in place of round was in order to give more space for the extensive shows that were conducted in them, such as gladiatorial contests. If the arena were a circle, the action would of necessity be concentrated around a central point.

Theatres
and amphi-
theatres.

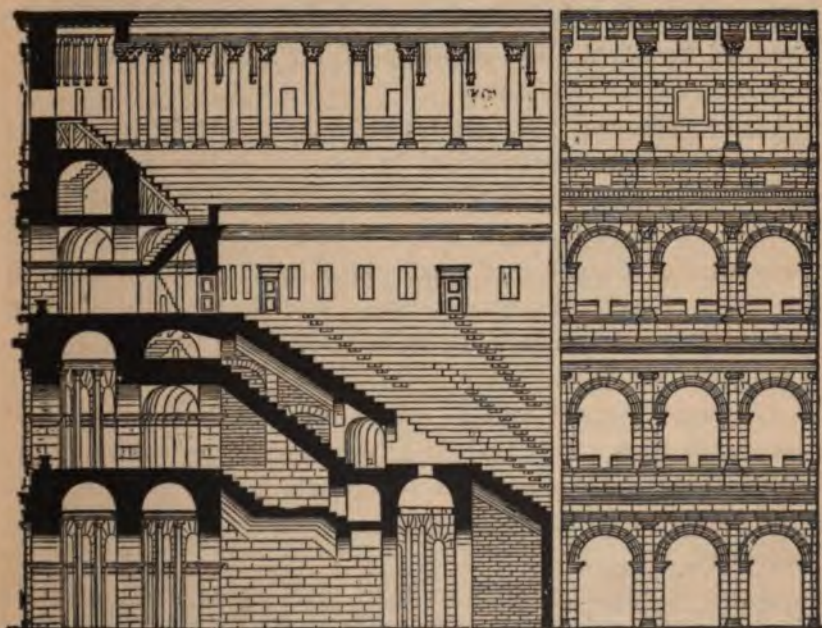


FIG. 78. Section and Portion of the Elevation of the Colosseum.

The largest Roman amphitheatre is the Flavian or Colosseum at Rome.

In Fig. 78 we have a section and a portion of the elevation of the Colosseum. It was built in four stories, each one formed by a series of arches, which are framed by columns with their

entablature. We may instance this as a good example of the way in which the Romans used Greek orders for ornament, and not for use.

The colonnade on the first story is Tuscan, on the second Ionic, on the third Corinthian; while on the fourth story, which is somewhat higher than the others, pilasters support the cornice of the building, and take the place of the arcade.

Sockets are to be found in the upper story for the insertion of poles which carried the canvas sails that protected the audience from the weather. Three tiers of seats inside correspond to the external stories; the upper one is enclosed in a colonnade. The space below the seats was occupied by stairways, cells, and vaulted corridors. The ground-plan is six hundred feet long by five hundred feet wide.

It was not merely the public buildings of the Romans that were characterized by luxury and richness: private houses were often erected at great cost, and fitted up with much magnificence. Their general plan was that of a number of small rooms opening out of one or more large halls or central courts. The Roman palaces were really little cities, containing on a small scale baths, temples, and other buildings.

A great variety of Roman tombs have come down to us. An important class are the so-called "columbaria," named from the little niches resembling pigeon-holes, which were provided for the reception of the urns which contained the ashes of the deceased.

Lack of space prevents us from speaking of many of the different kinds of buildings produced by Roman hands.

Sewers, aqueducts, artificial harbors, and fortified camps, roads, and bridges, are all characterized by the most admirable adaptation of means to the end in view, and by the greatest economy of material and labor consistent with thoroughness and durability.

Splendid arches, decorated with sculpture, were often erected

to commemorate the founding of a road, or some great victory; and columns with richly carved reliefs served similar purposes. Towards the later period of Roman art, designs for whole cities were made, and carried out on a magnificent scale, as at Tad-



FIG. 79. Hall in the so-called House of Sallust at Pompeii.

mor and Baalbek. In the buildings in these places, and in many tombs scattered over Arabia Petra, strong Oriental influences are at work modifying Roman forms, and producing a style that may be called a classic Rococo.



Fig. 150. Section of the House of Pansa at Pompeii.

The strong family likeness which exists between Roman buildings in all parts of the world that came under Roman sway, is fully accounted for by the methods by which they

were erected. Soldiers and slaves were the numerous, but unskilled, laborers who brought the materials, "moulded the bricks, slacked the lime, and carted the sand;" then "the architects designated the points of support, and the position and character of the walls to be reared; hundreds of workmen, under military supervision and strict mechanical superintendence, proceeded to mix the mortar, and bring to the site in



FIG. 81. Arch of Titus.

their arms rubble stone, gravel, and bricks; and, while selected workmen laid up the rough faces of the walls, the masses behind were filled with compact concrete. When they had thus reared the walls to the desired height, the science of the architect again intervened to prepare and lay in place temporary centres or forms of wood from the abundant forests of Gaul or Germany, on which the masons and laborers moulded

the arches and vaults of the structure with their brick, their rubble, and their mortar or concrete." Thus, says Viollet-le-Duc, "a skilful superintendent, a few carpenters and masons, and hundreds of strong and disciplined arms could elevate the greatest monument in a few months." — VIOLLET-LE-DUC, *Discourses on Architecture*, p. 82.



FIG. 82. Façade of Rock-cut Tomb at Petra, El Deir.

If there was sufficient wealth at the disposal of the builders, an artist was employed to decorate the building when it was finished; but frequently the decoration was never applied, and the walls were left in the rough state; and then we see the bare sinews of Roman architecture. When the artist has done his work, we are tempted to exclaim with the sculptor of old, "Not being able to make thy Venus beautiful, thou hast made her rich."

ROMAN SCULPTURE.

WE have already said that art was not a natural growth in Rome; and there is no doubt that in sculpture, as in architecture, the earliest works were strongly tinged with Etruscan influence. Their conquests in Sicily, and later in Greece and Asia Minor, brought the Romans more directly under Greek influences. Masterpieces of sculpture graced the triumphs of Roman generals; and, although they were at first regarded merely in the light of trophies, their beauty soon began to be recognized, and a taste for them arose in the Capitol. In the absence of any native artists who could gratify this taste, Greek sculptors were induced to emigrate to Rome, and a Græco-Roman school of sculpture was founded. The works produced were after Greek models and in the Greek style; but heaviness and lack of beauty in the Roman costume as compared with the Greek, and elaborate finish and a want of subordination in the detail, marked the school as an inferior one, although many of its works executed before the time of Augustus are among the most prized treasures of our galleries.

Among these are the torso of the Belvedere Hercules, the Farnese Hercules, the Medicean Venus, and the Sleeping Ariadne.

Portraiture was a favorite branch of Roman art. There were two kinds of portraits, the Iconic, or real portrait, and the heroic, or ideal. In the latter the person depicted was made in the likeness and with the attributes of some god or hero. One of the finest of these portrait-statues is that of Augustus in armor (Fig. 83). During the time of the emperors, from Augustus to Hadrian, the elements of a native Roman school are to be found in the shape of historical

reliefs. On the column of Trajan, erected in the forum of the same emperor, to commemorate the close of the Parthian war, 113 A. D., we find most interesting examples of this class of



FIG. 83. Marble Statue of Augustus.

work. A spiral band of relief winds round the column. Half way up is a figure of Victory writing the names of heroes on her shield. There are more than a hundred different compositions of scenes from the war. The emperor constantly appears

leading the soldiers, while the barbarians are easily recognized by their dress. In the time of Hadrian, Greek sculpture was again revived; and the numerous statues that remain to us of Antinous, the favorite of the emperor, who suffered martyrdom for him in some mysterious way in Egypt, are the last ideal statues of classic art. From this time forward sculpture declined with the decline of Roman liberty and Roman institutions; while the Romans sought in vain among the gods of the East and of Greece the religious inspiration which they could not find in their own Pantheon. The various stages of the decadence

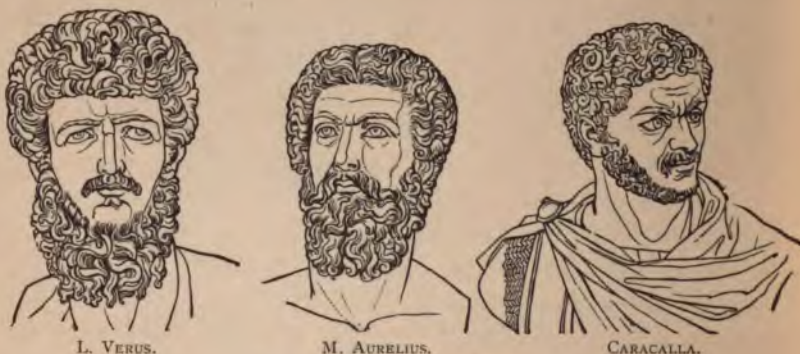


FIG. 84. Busts of Roman Emperors.

of Roman sculpture are marked by portraits of the emperors. That of Caracalla, which is the last, has the degraded features which we should expect to find in such a monster. "At his head," says Burckhardt, "Roman art pauses as if in horror; from this time it has scarcely produced a portrait with any life-like feeling." With Constantine, the last gleam of life in sculpture became extinct in Rome; and only upon the reliefs of sarcophagi do we find any traces of ideal conception, or even of moderate execution. Here pagan and Christian ideas are sometimes curiously intermingled under the influence of an eclectic philosophy. On one of the most celebrated of these sarcophagi, the Pamphili Dorian, we find the birth and death of man depicted (Fig. 86).

"Prometheus is moulding a human figure, and Minerva is imparting life to it by placing Psyche (the human soul), in the shape of a butterfly, upon its head. Near at hand the genius



FIG. 85. Portion of Relief on Trajan's Column.

of Death holds the inverted torch on the breast of the dying youth, Psyche as a butterfly rests upon it, while Mercury is carrying away the soul to the lower world. Farther on we see



FIG. 86. Sarcophagus in the Capitoline Museum.

Prometheus chained to a rock, and Hercules shooting the vulture. Adam and Eve are seated under a tree, and the figure of a man going up to heaven in a chariot may be Elijah." — LÜEKE'S *Sculpture*, p. 306.

At this point we must leave classic art, to trace the new spirit that was revivifying and outgrowing the dead forms to which it had fallen heir.

ROMAN PAINTING.

THE great painters of classic times are not known to us by any works executed by their own hands; and we must remember that it is not easy to obtain an idea of the perfection of Greek or even Græco-Roman painting from the descriptions of classic authors, and from copies of celebrated works executed by house-decorators who of necessity must have been inferior to the artists who produced the originals. Any one who has been in one of the galleries of Europe, and who happens to have turned some day from a great picture which he has been admiring to glance at the copyists who are working from it, can realize the difference that must have existed between the fresco of the Aldobrandini Marriage, for example, and the painting which was its prototype.

Antique painting is known to us from wall-paintings, many of them frescos, discovered at Herculaneum, Pompeii, Stabiæ, and in Rome and its vicinity.

They may be divided into three classes:—

1. Representations of historical or mythological scenes.
2. The same with architectural or landscape backgrounds.
3. Purely decorative figures in a light decorative architectural framework.

The Aldobrandini Marriage (Fig. 87) will serve as an example of the first class. The picture was discovered in 1606, and named after its first owner, Cardinal Aldobrandini. In the central group we see the veiled bride seated on the nuptial



FIG. 87. The Aldobrandini Marriage. From a wall-painting in the Vatican.



FIG. 28. Landscape Illustration to the *Odyssey*. Wall-painting from Esquiline at Rome.

couch with a woman beside her. At the right is the bridegroom. At one side of the picture we have a group of women offering a sacrifice with songs and playing; and at the other side women preparing the bath (omitted in our illustration).

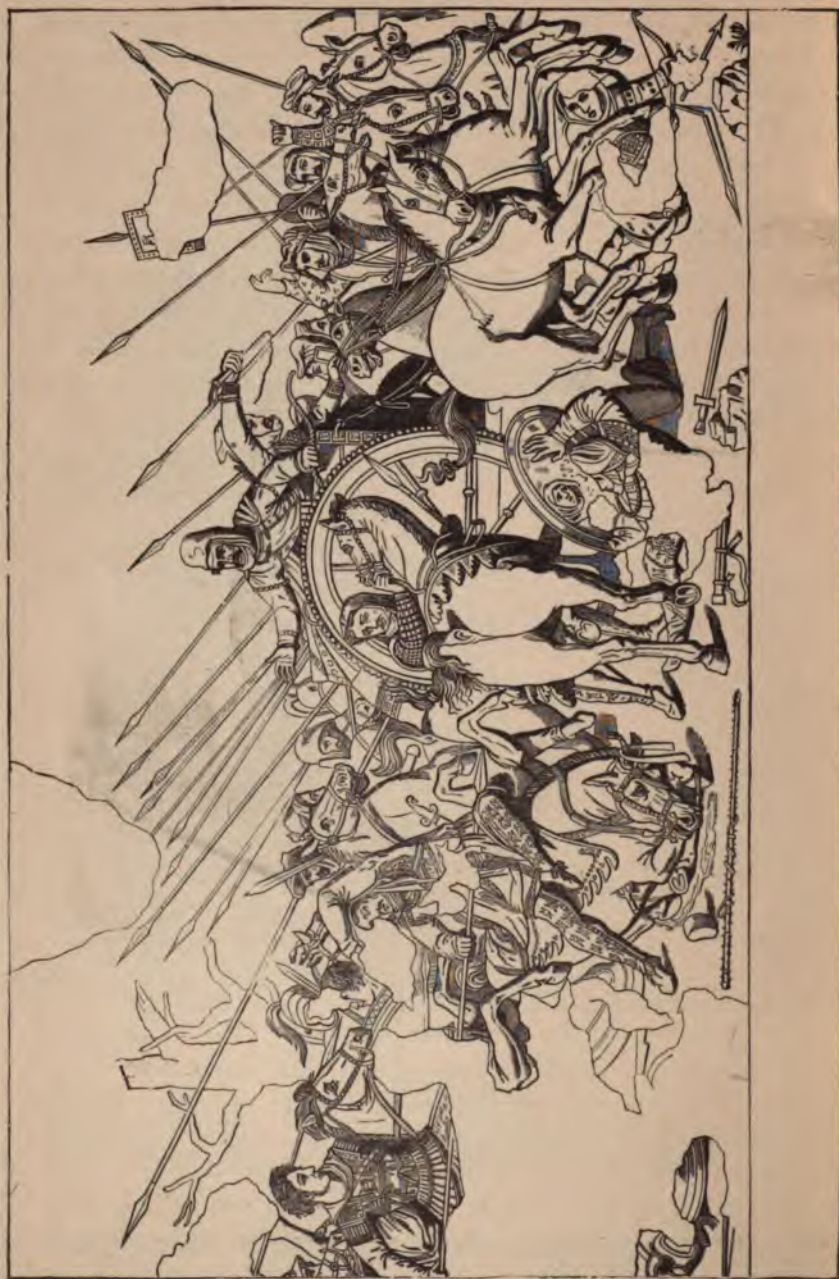
As an example of the second class we may take one of the celebrated *Odyssey* landscapes found in 1848-50 in excavations



FIG. 89. Pompeian Wall-painting.

at the Esquiline at Rome (Fig. 88). It represents the visit of Ulysses to the lower world. It is easy to see that perspective in our modern sense was unknown to the ancients.

For the third class, the latest in date, we may take Fig. 89 as an example. Mosaic pictures are a very important branch



of ancient art. The so-called "Battle of Alexander" found at Pompeii is one of the most interesting that has been discovered.

The subject may be the victory of Alexander over Darius at Issus. The horseman who has been overthrown is the Barbarian king. "The highest merit of this work, unique in its kind, is not to be sought for in faultless drawing, or in the expressiveness of each single figure ; but rather in the power with which a momentous crisis is presented to us with the slightest possible means. On the right, by the turn given to the chariot and horses, and by some telling attitudes and gestures, a picture of helplessness and consternation is given which could not be more significant, or save in an outward sense more complete." — BURCKHARDT, p. 6, *Cicerone*.

CHART V. — ROMAN ART.

CHRONOLOGY.	ARCHITECTURE.	SCULPTURE.
Etruscan or Republican Period.	Appian Way. Aqueducts. Cloaca Maxima. Temple of Vesta at Tivoli. Temple of Fortuna Virilis. Tabularium.	
2d or Augustan Period, to 37 A.D.	<i>Rome.</i> { Temple of Palatine Apollo. Temple of Saturn. Temple of Quirinus. Temple of Mars Ultor on Capitol. Roman Forum. Theatre of Marcellus. Mausoleum of Augustus. Pantheon. Pyramid of Caius Cestius. Temple of Herod at Jerusalem. Maison Carée at Nîmes.	Medicean Venus. Farnese Hercules. Belvedere Torso. Belvedere Apollo. Borghese Gladiator. Diana of Versailles. Colossus of Nile. Sleeping Ariadne.
The Claudii to 69, A.D.	Prætorian Camp. Rome rebuilt after Nero. Harbor of Ostia. Palace of Cæsars. Arch of Claudius. Remains of Pompeii, Herculaneum, and Stabiae, buried A.D. 79, belong to this early period.	Portraits of Emperors.
3d Epoch, — A.D. The Flavii . . . Vespasian . . . 69 Titus 79 Domitian 81 Nerva 96 Trajan 98 Adrian 117 Antoninus Pius . 138 Marcus Aurelius . 161 Septimus Severus, 193 Caracalla . . . 211	Rebuilding Capitol. Temple of Peace by Vespasian. Colosseum. Arch of Titus. Rebuilding Capitol. Forum of Nerva. Forum of Trajan. Column of Antoninus Pius. Temple of Antoninus and Faustina. Temple of Marcus Aurelius. Arch of Septimus Severus. Baths of Caracalla. Works of period not in Rome. Buildings at Antioch, Heliopolis, Palmyra, Decapolis, and Byzantium. Ruins at Petra. Tombs near Jerusalem.	Reliefs on Arch of Titus. Reliefs on Column of Trajan. Statues of Antinous. Reliefs from Column of Antoninus Pius. Reliefs from Arch of Constantine. Sarcophagus reliefs.

EARLY CHRISTIAN ART.

THERE are many advantages to be gained from dividing the course of history into periods, such as Ancient, Classic, and Mediæval. It is easier to remember important events and distinguished men when they are, as it were, grouped together; and a comparison of the manners and customs of a given time with those of some preceding time enables us to realize distinctly the changes that have taken place. We must guard, however, against one impression that may arise from this method of study; i. e., that human progress is affected by a series of mighty revolutions, in place of being a gradual growth.

Bearing this in mind, we turn from so-called classic to Christian art, and we fix our attention for the time being upon the three centuries which intervene between the death of Christ and the accession of Constantine. History tells us, that, during these three centuries, the Christians were alternately tolerated and persecuted; that the persecutions varied in intensity; and that, under Maximin (257 A.D.), even the burial-places of the saints and martyrs were confiscated by the government. It is around these burial-places that our interest centres; for they are the most important Christian remains of the period under discussion. They are underground cemeteries, and are called catacombs. They are found near Naples, Paris, Alexandria, and Rome; but those near Rome are the most important.

It is probable that the early Christians had burial-clubs, similar to pagan burial-clubs; that a catacomb, or a portion of a catacomb, was owned by a club, and paid for and kept in order

by contributions from the different members, who thus acquired the right of burial there for themselves and their families. These burial-clubs were probably legalized under charters similar to those given to other associations of a like nature.

The different catacombs were originally separate cemeteries. They were connected and extended in times of persecution, in order to afford means of escape to the living who took refuge in them. Those in the vicinity of Rome are nearly all within an area of three miles, outside the walls of Servius Tullius. They are excavated in the strata of pozzolani, a soft volcanic rock which is very common in the neighborhood. They consist of narrow underground passages. The passages usually branch off from one another at right angles, and space enough is left between them to avoid any risk of the roof's caving in for lack of support. Sometimes there are distinct stories connected by flights of steps. On either side of the passage-ways are tiers of niches in the wall (*loculi*), where the bodies of the faithful were laid. The stones which closed these niches were called *tabula*. The name of the dead was placed upon them, and frequently a brief inscription or some Christian symbol. At certain irregular intervals the passages widen into *cubicula*, or small chapels. These were private family vaults, or places of special sanctity, where some martyr was buried. A shaft (*luminare*) usually connects the *cubiculum* with the outer air, and admits light and ventilation. The grave-diggers were called *fossors*, and were often represented in the frescos.

When it became necessary to conceal the catacombs, entrances were made to them from old and deserted sand-pits, and the original entrances stopped up. After the time of Constantine, cemeteries above ground were used as well as the subterranean ones; but it was not until Rome was taken by Alaric (410) that the practice of burial in the catacombs ceased altogether.

The early Christians were not required to cast away every thing that had a pagan origin, but only such things as "had

been offered in sacrifice to idols;" and, just as the Christian mode of burial undoubtedly originated in a copy of the outward customs of the Romans, so early Christian art for a long time had no vigorous life of its own, but bore fruit that resembled in form, if not in flavor, the fruit of the parent-tree. We must not be surprised, then, at finding the earliest frescos in the catacombs identical in many respects with the pagan decorations of the same period; nor must we be disappointed at detecting a falling-off in the excellence of execution contemporary with the decline of art in Rome.

Christian painting did not aim at a realistic representation of historic scenes, but at a pictorial and symbolic presentation of those doctrines which the early believers dwelt upon, and which they wished to keep constantly before their minds. Hence the study of the paintings in the catacombs has an interest above and beyond that which belongs to it from a technical point of view. From it we discover the relations in which art stood to Christianity in the first centuries; and in it, and not in the later productions of Byzantine luxury, we find the germ which sprang to life in Italian art of the eleventh century.

There are three classes of pictures in the catacombs,—the first symbolical, the second typical, and the third, and latest in point of time, historical. A *symbol* is an object chosen to stand for a thought or person with which it may possess some analogy, but which it would not in itself suggest. Thus Christ is represented by the lamb and the fish; the latter symbol originating in the fact, that in Greek the word "fish" is formed by the initial letters of the sentence, "Jesus, Son of God, Saviour." A *type* is an historical or imaginary story or person described or represented in order to convey to the mind some truth of which it is a figure. Thus Orpheus and the Good Shepherd are types of Christ; and the story of Jonah and the whale is painted in the catacombs, not for its own sake, but as typical of the resurrection. We find very few paintings of Bible scenes in the

catacombs that are not susceptible of a typical interpretation; for the early Christians dwelt upon the divinity of Christ and the glories of the Church Triumphant, rather than on His suffering and humanity and the persecuted Church Militant. The pictures of the *fossors*, or grave-diggers, come under this head.



FIG. 91. Ceiling-painting from the Catacomb of St. Calixtus.

In Fig. 91 we have a ceiling-painting from a *cubicula* in the catacomb of St. Calixtus, which is the most interesting of the Roman catacombs. It furnishes good examples of both symbolic and typical pictures. The figure of Orpheus taming the wild beasts, in the central compartment, is typical of Christ and his Church; Moses striking the rock, of baptism; the

sower with his seed, of the preacher ; Daniel in the lions' den, of the strength and help given to saints in time of trouble ; the raising of Lazarus, of the resurrection. In the four alternate compartments are figures of animals and trees, chosen, doubtless, as symbols of the rest of the saints in Paradise.

The poverty and rudeness of execution that characterize the artistic efforts of the early Christians gives us an insight into their social condition which cannot but touch us.

CHRISTIAN ARCHITECTURE.

WE pass from the study of the catacombs to early Christian architecture above ground, which we shall divide into the following periods :—

I. Roman Christian. Under this head we shall classify the early Christian edifices which are modelled after Roman buildings, such as basilicas, temples, and tombs. The period embraced extends from the second century to the reign of Justinian, A.D. 527. (In the nature of the case, the dates given are only approximate dates.)

II. Byzantine. This style was developed under the influence of the Eastern Church, and was formulated, if we may so speak, by Justinian (527 A.D.), and perpetuated in those countries where the Greek Church was established ; so that we cannot assign any definite limit to its historical duration.

III. The Architecture of the Western Church, which is to be subdivided into three periods :—

1. Romanesque, or round-arched, 527 A.D. to 1100 A.D.
2. Gothic, or pointed-arched, 1100 A.D. to 1400 A.D.
3. Renaissance, or the revived classic, 1400 A.D. to 1800 A.D.

ROMAN CHRISTIAN.

It is probable that "upper rooms" and guest-chambers for some time supplied the accommodations necessary for the religious assemblies of the early Christians; and it was not until they outgrew the capacities of these places, that it became necessary to erect separate edifices for worship. The persecutions which prevented the erection of such buildings above ground did not extend over the whole Roman empire at one and the same time: so that churches were built during the period when Roman Christians were forced to take refuge in the catacombs. The most ancient church edifices are to be found in Africa and Syria. The earliest to which a date can be assigned with any certainty belongs to the third century.

It would have been quite impossible for the Christians to have invented entirely new architectural forms; and it is not surprising that the general plan and the construction of the first distinctively Christian buildings should resemble the plan and construction of contemporary Roman buildings, with such changes as the new religion imperatively required.

The most important of these modifications was the transfer of external decorative features to the interior. It will be wise to dwell upon this point for a moment, because in it lies the essential difference between classic and Christian religious architecture.

That portion of the worship of the Greeks and Romans in which the people had an active part consisted chiefly of processions, which took place out of doors, not inside the temples. Their sacred edifices were all erected so as to produce the most complete artistic effect externally, and the very sites were chosen with this end in view. The requirements of the Christians were diametrically opposite. They wanted a covered hall, where the voice of the preacher could be heard; they

desired to be shut off from the sights and sounds of the world without; and it was the interior, and not the exterior, of their buildings, which was of paramount importance in their eyes.

This is illustrated in the circular churches and baptisteries which are modelled after temples and tombs (Fig. 92). The colonnade is transferred to the interior, and forms an important architectural feature there. In Africa and Syria churches have been found resembling square temples in all important respects, where the same transfer of the columns to the interior is observable.

The most important class of early Christian churches are the so-called basilicas. The Roman basilica, or **Basilicas.** hall of justice, of-

fered a plan that could very readily be adapted to the Christian requirements; and there seems to have been something appropriate in the very name it bore, which meant the "hall of the king." It was an oblong building, with a central nave, which, although usually roofed over, had the effect of a court surrounded by a colonnade formed by the side naves, apse, and vestibule. The side naves were usually one-third the width of the middle nave, and apparently only half as high, owing to the fact that they were divided into two stories. The side naves, either two or four in number, were divided from the middle nave and from each other by rows of columns. Columns also separated the apse from the central nave.



FIG. 92. Baptistery of St. John Lateran.

In adapting the pagan basilica to Christian uses, the columns between the apse and the nave were omitted, and the floor of the apse was slightly raised, so that the celebration of the different religious services might be visible to spectators in all parts of the church.

The second stories of the side naves were suppressed as useless; and windows were introduced in the wall of the middle nave, above the roof of the side naves.

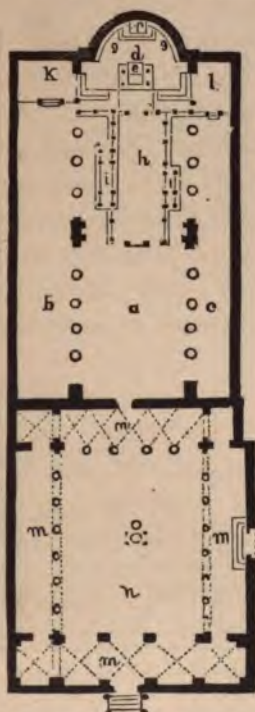


FIG. 93. Plan of Basilica of San Clemente at Rome.

Flat arches usually took the place of the architrave, which in classic basilicas rested directly upon the capitals of the columns. An entirely new feature was introduced in the cross-nave, which was placed between the apse and the longitudinal naves. A large arch, called the arch of triumph, spanned the middle nave, where it was joined to this transept or cross-nave.

The seats for the higher clergy were arranged in a semicircle against the wall of the apse, the bishop's chair (*cathedra*) in the middle. The altar stood in front of the apse, in the space formed by the intersection of the middle nave and the transept. A *baldachino*, or canopy of metal, supported on columns, was often placed over it. Beneath the altar we find the crypt,—a subterranean hall or vault, which was the burial-place of the saint to whom the church was dedicated. The origin of these crypts may be traced to the practice of building churches over the *cubicula* of catacombs where the bodies of martyrs rested. A space in front of the altar was enclosed by marble railings, and appropriated to the use of the lower clergy, who comprised the choir;

hence its name. At either side of the choir there were pulpits, from one of which the Gospel was read, and from the other the Epistle.

In the earliest basilicas, a court (*atrium*), enclosed by a covered colonnade, occupied a space in front of the building. This court was frequented by penitents who were not allowed to enter the main building. In the middle of it was a fountain for the symbolic washing of the hands and face, significant of the cleansing of sins. The *cantharus*, or bowl for holy water, placed near the entrance of the churches, took the place of this fountain when the courts fell into disuse. A porch or portico, the same width as the basilica, formed the entrance; and near this portico, in the interior of the building, a narrow space, called the *narthex*, or scourge, was appropriated to the use of penitents who had the right of access to the sanctuary, but were not yet admitted to the full enjoyment of religious privileges.

The basilicas, as a rule, had wooden roofs. Sometimes the beams were concealed by a flat panelling, richly gilded; sometimes the rafters showed, and were gayly colored. Mosaics or frescoes decorated the walls of the middle nave, the arch of triumph, and the semi-dome of the apse. Exterior ornament was used sparingly. The prominent lines of the construction were emphasized by mouldings, and occasionally the façade was decorated with mosaics or frescos. We find little originality in the designs for capitals and cornices (see Fig. 94). They were usually fragments of pagan buildings, which were looked upon by the Christians as lawful spoil.



FIG. 94. Capital from Ravenna.

The knowledge of architecture had greatly declined in Rome, and the principles of construction were imperfectly understood. It is partly on this account that so few examples of early

basilicas remain. The high walls were readily overthrown, the wooden roofs were exceedingly combustible, and the passion for restoring and altering swept away what the ravages of time would have spared.

San Clemente at Rome is the only basilica now in existence with an atrium. The old basilica of St. Paul Outside-the-

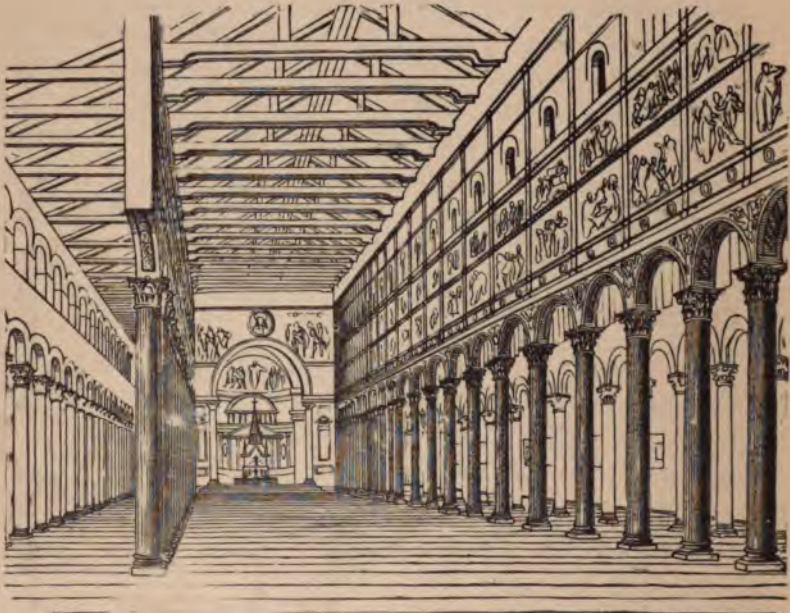


FIG. 95. Interior of the Basilica of St. Paul Outside-the-Walls at Rome.

Walls, at Rome, was burned in 1822. It has been restored; but the extreme polish and newness of the interior, and the alteration of some of the important features of the plan, prevent it from impressing us as the original building would have done.

Basilicas continued to be the favorite style of churches at Rome long after other forms had been introduced elsewhere; but, as we have said before, we have not space to concern ourselves with the details of the history of art, and can only

indicate the leading characteristics of the buildings of different epochs.

BYZANTINE ARCHITECTURE.

THE Romans used the dome and vault with equal facility in their architecture; but when the empire crumbled to pieces, and the spoils of Roman learning and civilization were divided among the nations, the dome seems to have become the property of Eastern, and the vault of Western, architects. The

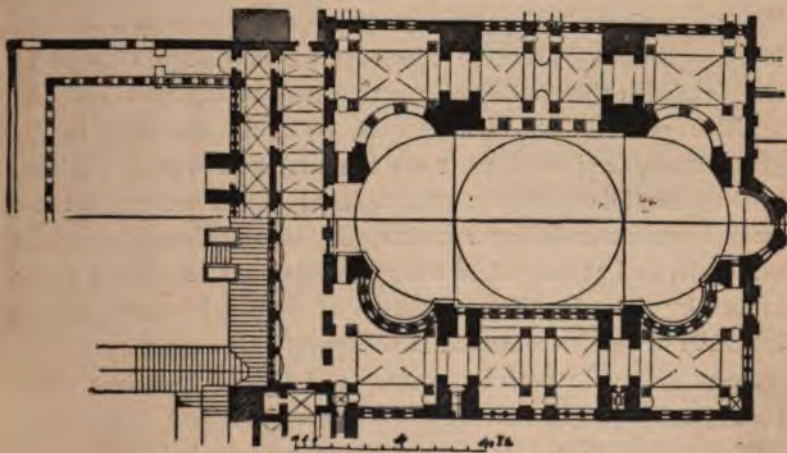


FIG. 96. Ground-Plan of the Church of Santa Sophia.

steps by which architecture was developed with precocious rapidity at Byzantium are not known to us; but when the church of Santa Sophia, or Divine Wisdom, the great cathedral of the East, was erected, a fixed type was established, with the dome as the prominent feature of the interior. We emphasize the interior because it was not until the Renaissance that the possibility of producing an imposing exterior by means of the

dome was discovered and realized. Santa Sophia was founded by Constantine in the year A.D. 325, the year when the Council of Nice was held. It was burned down during the early part of the reign of Justinian, and rebuilt only to be destroyed again by the falling of the dome twenty years later. It was again rebuilt by the same emperor with more than its former magnificence, and was consecrated in 561. When the emperor visited the church after its completion, with his court retinue, he is said to have prostrated himself before the altar, and to have uttered the memorable words, expressive of the highest praise his imagination could bestow: "I have surpassed thee, O Solomon!" The prominent feature of the building, as we have already said, is the great dome, which rests on four piers twenty-five feet wide, and seventy-five feet deep (Fig. 96). They are pierced with small arches on the ground floor and in the galleries, but these openings are not large enough to interfere with the apparent or actual supporting power of the massive piers. Two semi-domes, equal in diameter to the great dome, are joined to it on the east and west. To each of these semi-domes three smaller semi-domes are added: the middle one extended at one extremity of the church over the vestibule, and at the other over the apse. The oblong space arched by this magnificent system of domes is enclosed by a low aisle or side nave, which is surmounted by a gallery for the women. The lines of the gallery and aisles are broken where they pass through the arches in the piers, and the general effect is that of a vast central court surrounded by tiers of arcades. Light was introduced through small windows around the dome.

The narthex extended the entire width of the building; and beyond it was an open court enclosed by a colonnade, and in the middle of the court was a jasper fountain.

The details of the interior were as fine as the plan and proportions. The walls were inlaid with mosaics on a gold ground. They were covered by whitewash when the building

was turned into a Mohammedan mosque, but the outlines of the figures can be dimly distinguished even now under the thin coating of lime. At the four pendentives of the dome, just above the piers, are figures of seraphim with six wings: with "twain they covered their heads, with twain they covered their feet, and with twain they did fly." Their faces have been concealed by four shields, on which are inscribed texts from the Koran. The floor is paved with a rich mosaic of marbles. Various heathen temples were despoiled to supply the columns, which were of colored marbles that vied in richness with the mosaics of the walls and the pavement.

The capitals are of a purely Byzantine type. They have a convex in place of a concave outline, and are covered with rich carving (Fig. 97). The character of Byzantine decorative sculpture is Phœnician, and resembles fragments of ornament that come from Jewish buildings.

Whether the exterior of Santa Sophia was left unornamented in order that it should not resemble a pagan temple, or because Justinian's death (he died one year after the dedication) and the ensuing political disturbances prevented its completion, we cannot say. Fergusson thinks it was to have been coated with marble, and adduces as proof the exterior finish of contemporary buildings. However this may be, the effect of the interior is gorgeous and imposing, and the whole plan of the building surpasses that of any other of its age; we might add, of any subsequent age.

The later developments of Byzantine architecture may be traced in Greece, in Armenia, in Georgia, and in Russia. The most important variation from the style of Santa Sophia is the transfer of the windows from the dome to the drum, which was



FIG. 97. Capital from Santa Sophia.

elongated while the dome itself became more contracted. As the later churches were all insignificant in size, this feature is not as objectionable as it might otherwise have been. (See Fig. 98, façade of the Church of the Mother of God in Constantinople.)

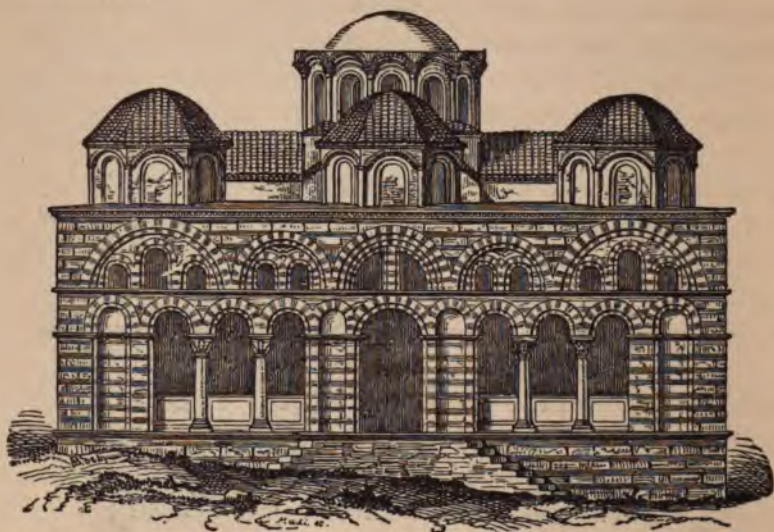


FIG. 98. Façade of the Church of the Mother of God, Constantinople.

Byzantine architecture was naturalized in Russia by the Greek Church. At the close of the fifteenth century, Tartar influence corrupted the style; but it was not completely extinguished until Peter the Great sent for Renaissance architects to adorn his capital with buildings in the architectural style of Southern Europe. The church of Wasili Blagennoi at Moscow (Fig. 99) is a curious example of the mingling of Tartar and Byzantine forms. The domes are bulbous, and their diameter is greater than that of the drums on which they rest. The curious coloring and gorgeous gilding give them a rich but barbaric effect. Singular bell-towers exist in Russia, but they were not connected with the churches until a late date. The Byzantine style was moulded in great measure by the require-

ments of the ritual of the Greek Church. The separation of the clergy from the laity was accomplished in the West by the length of the nave, but in the East by the introduction of the *iconostasis*, or screen, behind which the officiating priest retired, to issue forth for a moment, and show himself with the host to the expectant worshippers, and then to return to his holy of holies. The long processions which became an important part



FIG. 99. Church of Wasili Blagennoi at Moscow.

of the services of the Roman Church were unknown to the Greek, so that there was no necessity for edifices so vast as those we find in Western Europe. We must not conclude, however, from this circumstance, that the architecture or ritual of the Greek Church lacked completeness and magnificence. The Oriental love of splendor and of symbolism was clearly shown and fully gratified by intricate ceremonies, gorgeous vestments, and beautiful decorative details.

MOSAICS IN THE WEST.

WE have already said that Christian painting, in its outward manifestations, declined with the decline of Roman art. The fact that the mosaics we are about to consider are in advance of the catacomb-paintings is no proof of the inaccuracy of this statement. The increased wealth of the Church now enabled it to employ the best artists of the time, and the richest materials; whereas the comparative poverty and obscurity of the early Christians condemned them to the poorest quality of art in their days.

"Painting," says Gregory II., "is employed in churches for the reason that those who are ignorant of the Scriptures may at least see on the walls what they are unable to read in books."

This is the keynote to early Christian art. The Church was creating an artistic phraseology for herself; and, in order that her words might be understood by all, a conventional representation of scripture scenes, and an individual type for saints and apostles, must, of necessity, be adopted. The progress in this direction, as evidenced by Roman mosaics, is gradual but steady. The beardless Christ of classic times gives place to the Christ with a long beard, familiar to us in mediæval pictures. An ideal dress, consisting of the Roman toga, becomes the adopted costume of the apostles. The earth is represented by a simple flat surface, sometimes adorned with flowers. Attempts to make the meaning of the picture clear by the expression and grouping of the figures is gradually abandoned. Their position, or a simple gesture, say all that is required. Prophets and apostles are placed opposite each other, to express promise and fulfilment. The bowing of the knee signifies worship; and, in a thousand such conventional ways, the story is told to the initiated, with

Roman
mosaics.

ever-increasing accuracy: while the knowledge of anatomy declines, and artistic taste is on the wane.



FIG. 100. Mosaic from Sts. Cosmo and Damian at Rome.

In the apse of Sts. Cosmo and Damian (526-530) we have a splendid example of the Roman mosaics of the time. The

background is blue. The full-length colossal figure in the middle is Christ. He stands upon gold-edged clouds. His mantle is draped over his left arm in classic style; in fact, all the figures remind us of antique portrait-statues. In His left hand he holds a roll, while the right is stretched out, as if to command. Peter and Paul leading Sts. Cosmo and Damian to the Saviour, with St. Theodore and Pope Felix IV., form two groups on either side of Christ. The pope holds a model of the Church in his hand, and is thus designated as its founder. His



FIG. 101. Justinian and Court Officials. Mosaic from St. Vitale at Ravenna.

figure has been restored. St. Peter has the bald head, and St. Paul the short brown hair, which distinguished them in later pictures. The simplicity of the ideal costume of the apostles and Christ is in strong contrast with the violet mantles and rich embroideries of the late Roman dress of the saints. We may notice also, that the saints and apostles are not looking at the Saviour, but out of the picture at the worshippers.

In one of the two palm-trees, which complete the composition, we see the phoenix bird, the emblem of immortality. The

river Jordan is indicated by water-plants. The lambs in the band below the main picture symbolize the twelve apostles. The middle one, with the nimbus around its head, is Christ, standing upon a hill, from which flow the four rivers of Paradise.

At Ravenna we find a series of mosaics that rival the Roman in splendor and execution. Byzantine influence mingles here with the late classic style; as, for instance, in Fig. 101, where we have the Emperor Justinian surrounded by priests and court officials. We have

Ravenna
mosaic.



FIG. 102. Mosaic from St. Agnese at Rome.

chosen this example rather than one which is more akin to the apse mosaics of Sts. Cosmo and Damian, because we wish to mark the characteristics of Ravenna work which are most unlike the Roman of the same period.

When Byzantine influence died out in Italy, the new spirit of

the North was creeping in, — the barbarous spirit, if we may call it so ; but the power that was destined to give new life to the dry bones of classic days.

The apse mosaic from St. Agnese (Rome, A.D. 625-638) is a fair example of the work of the time, which is neither classic nor Byzantine. Pope Honorius holds the model of the Church. At the feet of St. Agnese is the sword which symbolizes her martyrdom ; while "the flames, which could not hurt her, play around her."

BYZANTINE MOSAICS.

IN Constantinople mosaic art was developed and formulated as early as architecture had been.

The gradual growth of types in Rome had in it some elements of living freedom. But at Constantinople, as early as the reign of Justinian and Theodora (A.D. 527), fixed rules had been laid down for the treatment of every detail. From that time forward the art was the repetition of something learnt by heart, — growing poorer and poorer as time went on. Holiness assumed a morose form : the faces were long, the lips thin and parched, the flesh-tints of a greenish hue. The artist was not permitted to exercise his own free will, even in arranging the folds of the drapery ; and the use of gorgeous materials was poor compensation for the loss of artistic thought. From Fig. 103 we may form some idea of the style in the days of Justinian. The effect was probably more decorative than in the mosaics at Rome, but less picturesque.

When Leo III., the Isaurian, ascended the throne in A.D. 726, the iconoclastic movement reached its height ; and, in the general destruction of pictures and statues that ensued, the most important works of the best Byzantine period perished.

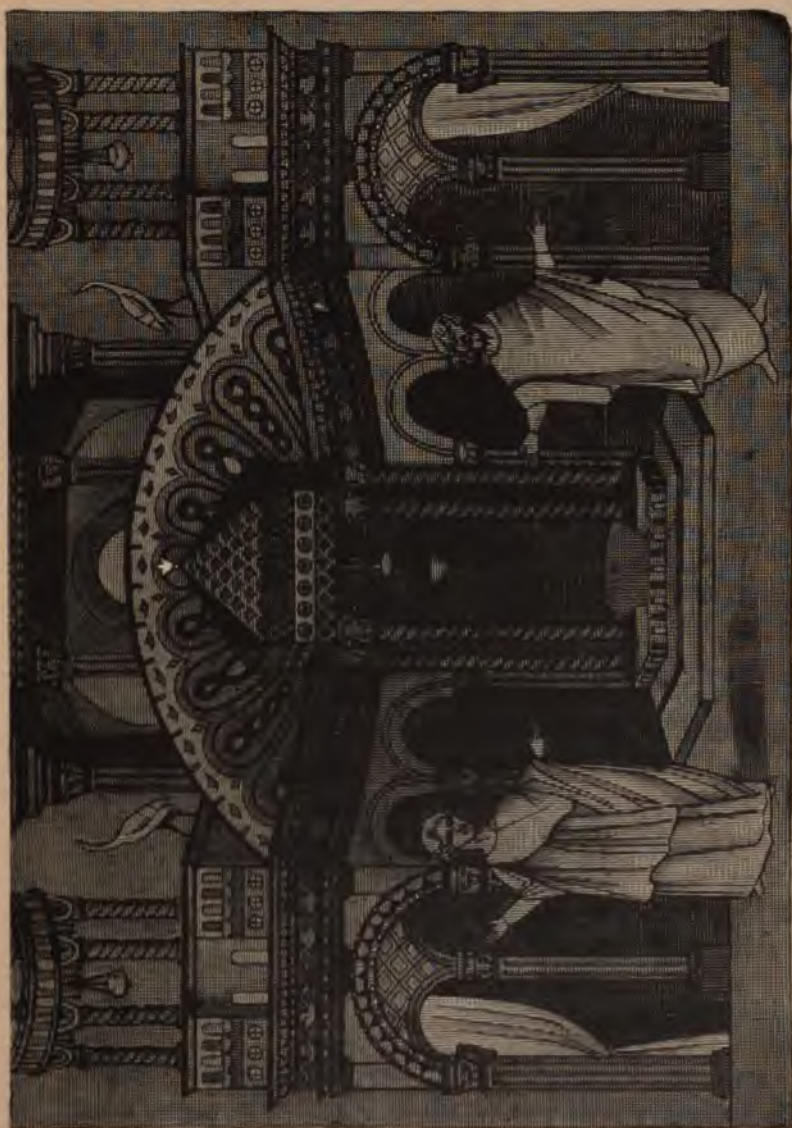


FIG 103 Mosaic from St. George, Thessalonica.

The mosaics in Santa Sophia, which were copied when the white-wash was temporarily removed from the walls, are probably restorations of the time of Basil I. It is quite possible, that, in the figure prostrate with Oriental servility before the Saviour (Fig. 104), we see Basil himself. Certainly it cannot be Justinian, for there is no trace of likeness between it and his portrait in St. Vitale at Ravenna.



FIG. 104. Portal Mosaic from Santa Sophia, Constantinople.

One of the most interesting monuments of Byzantine art yet discovered is the so-called "Handbook of Mount Athos." It was found by Didron in 1839, in the convent of Mount Athos, and was probably written in the eleventh or twelfth century. It is in three parts. The first contains directions for different methods of painting, as fresco, oil, or mosaic. The second lays down rules for the representation of scenes from Scripture history and for allegorical pictures. The third states the order in which pictures should be arranged in churches.

We have treated Byzantine art as a whole, because there is so little variety about it, that it is not worth while to return to it.

It committed the great sin of repeating dead forms long after they had lost all meaning; and a protracted and barren existence seems to have been a fitting punishment for its shortcomings.

EARLY CHRISTIAN SCULPTURE.

CLASSIC sculpture scarcely deserved the name when Christianity took it into her service. Old types had been copied and re-copied until the original meaning and beauty were lost in imitations of imitations.

Sculpture was not a favorite art with the early Christians, and we have very few examples of their skill in that line. There are in the Lateran Museum at Rome, some small statuettes of the Good Shepherd, and a statue of St. Hippolytus, executed in the fifth century. The bronze statue of St. Peter, in St. Peter's at Rome, is of about the same date. This brief list includes the only important statues of the first few centuries that have been preserved.

The drapery and pose of the figures is strikingly like that of late Roman portrait-statues.

We find a marked resemblance to classic funeral sculpture in the reliefs from Christian sarcophagi, and the same evidences of declining skill in both cases. The features and limbs gradually increase in heaviness, the relations of the different parts of the body to each other are misunderstood, and the figures are awkward and badly grouped. The sarcophagus of Junius Bassus (Fig. 105), now in the vaults of St. Peter's, is one of the best and most interesting examples of marble relief in this age. It is divided into two stories, and the subjects are separated from each other by an architectural framework. We see The Sacrifice of Isaac, The Temptation, The Triumphant Entry into Jerusalem, and Daniel in the Lions' Den, treated in the same conventional style as in the catacomb-paintings.

Decorative sculpture survived the hopeless decline of the art in its higher branches. Small ivory carvings were executed with extraordinary skill, and many beautiful examples have been preserved in public and private collections. The diptychs are

the most interesting class of these ivory carvings. A diptych consisted of two writing-tablets fastened together. The out-

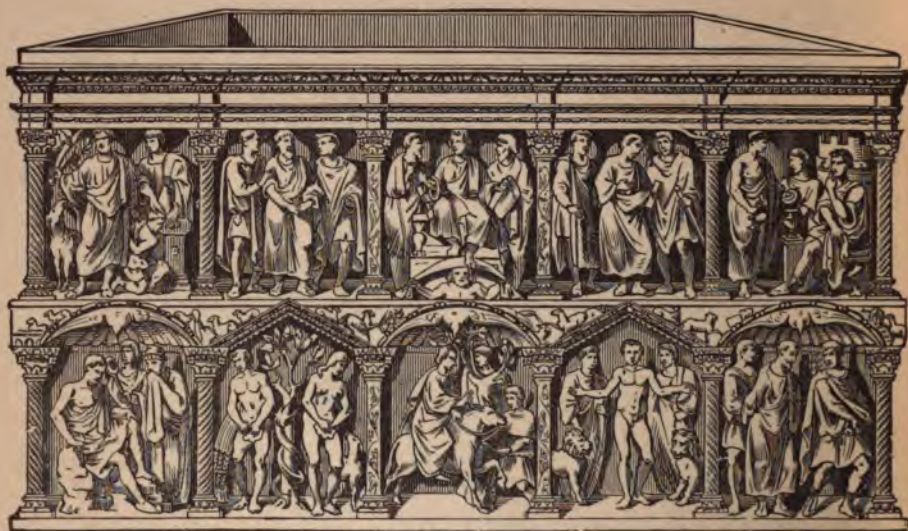


FIG. 105. Sarcophagus of Junius Bassus, Rome.

side was carved; the inside surface covered with wax, on which the owner wrote with a sharp point. They were much used



FIG. 106. Ananias and Sapphira. Ivory Tablet at Salerno.

by the consuls. The early Christians used them as covers for the Scriptures, and in some cases they served the purpose of

portable altars. In Fig. 106 we see a representation of the Death of Ananias, from one of these diptychs. Sapphira is speaking to the apostle. In common with earlier marble reliefs, the figures bear a classic stamp.

About the seventh century the classic style died out, and was replaced by the Northern and Byzantine. Byzantine influence had begun to make itself felt, while classicism was still powerful, as we see in the episcopal chair of Bishop Maximianus from the sacristy of

Extinction of
classic style.



FIG. 107. Chair of Bishop Maximianus, Ravenna.



FIG. 108. Tassilo's Goblet, Krensmünster.

the Duomo at Ravenna (Fig. 107). The precise date of its execution is uncertain, but it was prior to the sixth century. Different degrees of excellence are displayed in different parts

of the work, showing that different hands were employed upon it. We have characterized Byzantine work elsewhere, and it exhibits the same peculiarities in sculpture as in painting.

Northern nations were captivated by the love of splendor, which led to the production of magnificent decorative works in the East and in Italy; and the early artistic attempts of the North are peculiarly interesting, because in them we see the germs of the first original inspiration of Christian art. Curious scroll-work patterns, intertwined animals, figures reminding one of calligraphic art, are the characteristic of this Northern decoration. In Fig. 108 we see the chalice of Tassilo. The goblet is copper, the design is outlined in brass, and the lines are filled in with silver. It belongs to the cloister at Kremsmunster, in Upper Bavaria, and was presented by Duke Tassilo before 788.

ROMANESQUE SCULPTURE.

DURING the Romanesque period the Northern spirit was slowly but surely gaining the ascendant. "The antique elements," says Lübke, "were of course received in the already stiffened and distorted shape which they gained in the old Christian epoch. . . . A period of acclimatization, as it were, was necessary for the foreign seed to overcome the rigid chill of the yet uncultivated Northern soil, and to prepare that soil for its better reception. A fresh growth then followed, which was still characterized by antique conceptions of form, but in which the German spirit expressed itself in original adaptations and modulations." There is a power and life in the very imperfections of Northern sculpture, but we must still look to Byzantium for beauty of execution. Compare Fig. 109, a pure Byzantine ivory relief, from a diptych of the time of Otho II., with carvings from the font of the Church of St. Bartholomew

at Lüttich, cast, in 1111, by Master Lambert Patras of Dinan. The diptych is now in the Hotel de Cluny at Paris. It represents Christ laying his hands in blessing upon the heads of Otho and his wife. Otho married a Greek princess named



FIG. 109. Ivory Relief, Paris.



FIG. 110. Tomb-Slab of Rudolph of Swabia, Merseburg.

Theophanies; and this alliance was the occasion of the importation of a number of minor works of Byzantine art into Germany, if it had no more permanent influence upon German sculpture. There is a certain grandeur about the Christ; but Otho and his spouse are small, doll-like figures; while the atti-

tude in which art stood to royalty in the East is exemplified by a portrait of the artist in a very servile position under Otho's feet.



FIG. 111. Relief from Font in the Church of St. Bartholomew, Lüttich.

In the bas-relief, Fig. 111, the figures are much ruder, and are very badly formed; but even a casual observer must note



FIG. 112. Relief in the Church at Wechselburg.

that the spirit in which the scene is conceived is in advance of the execution, — a sure promise of better things in the future.

Many fine bronze works belong to the eleventh-century period; and prominent among them are the bronze doors of the Cathedral at Hildesheim, with sixteen scenes in bas-relief

from the Old and New Testament. The tomb-slab of Rudolph of Swabia is a good example of bronze work.

A relief from the church at Wechselberg, Abel offering up a lamb, exemplifies the further emancipation of sculpture towards the close of the Romanesque period.

ROMANESQUE ARCHITECTURE.

THE barbarians of the North, from the earliest dawn of history, form a "dim background to the warmth and light of the Mediterranean coast." It was on this far-off horizon that the mist gathered, and the clouds thickened, unperceived. The Romans sank deeper and deeper into the enervating grasp of luxury, and when the storm burst over their heads they were helpless before it.

In 410 A.D., Alaric sacked Rome; and a little more than half a century later, Romulus Augustulus, the last Roman emperor, was dethroned by Odoacer.

All Western Europe looked to Rome, as the strong centralizing power, and when the secular arm succumbed men fixed their eyes upon the ecclesiastical. The fall of the Roman Empire was therefore the signal for the rise of the Roman Church. It is easy for us to glance back on the confusion and anarchy that characterized the last days of the Roman Empire, and to hail with joy the influx of a new spirit, even if it wrought destruction as it came; but it was by a long and painful process that the new life found its way into the shrivelled veins of the Old World, and the progress of art was paralyzed while the barbarian worked out the secrets of Roman civilization.

The basilica was the starting-point of Romanesque architecture, and its greatest achievement was the re-discovery of the vaulted stone roof. There are a vast number of Romanesque churches scattered over Europe. They differ widely from one

another in details, and all that we can do is to lay down a few broad principles that characterize the style as a whole.

We find the general plan of the three-naved basilica preserved in the ground plans of Romanesque churches. The length of the building is greatly increased; but the atrium and narthex



FIG. 113. Church at Monreale.

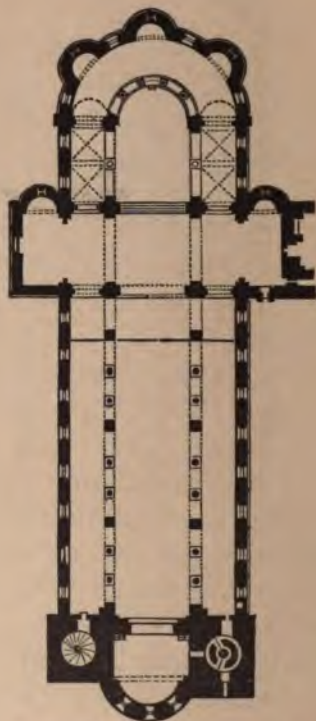


FIG. 114. S. Godehard at Hildesheim.

are abolished, and a narrow vestibule which is occasionally introduced is the only trace of these two important features of the early churches. The transept is frequently lengthened, and the nave extended beyond the transept, so that the ground plan has the form of a Latin cross.

Ground
plans.

The side aisles are sometimes prolonged beyond the transept,

and terminate in subordinate apses (Fig. 113). At others they are carried round the apse in the form of a semi-circular corridor (Fig. 114). Churches were also built with an apse at each end.



FIG. 115. S. Sernin, Toulouse.

As we have before remarked, the most important change that characterizes the architecture of this period is the re-discovery of the vaulted stone roof, which had
Roofs.
fallen into oblivion in late classic times. At first the simple

tunnel vault was used (Fig. 115); but it soon became apparent that the thrust of this kind of roof was liable to spread the side walls. In order to meet this difficulty, the walls had to be made exceedingly heavy and thick, and the consequent increase in the expense of building was very great.



FIG. 116. Crypt of the Cathedral at Viborg.

Architects soon had recourse to a new and better plan (Fig. 116). Massive piers were built at certain intervals, and when necessary were strengthened by pilasters. Opposite piers were connected by arches, and arches were also thrown diagonally from pier to pier. This kind of vaulting is called cross vaulting. Its advantages are obvious. The supporting power is concentrated in the piers, which can be easily strengthened;

the intermediate wall space is relieved from strain, and can be made correspondingly light. The diagonal thrust of the cross arches in a measure counteracts the outward thrust of the arches that connect opposite piers.

By degrees the pilasters which strengthened the piers were incorporated in the piers (Fig. 117), the vaulting was ribbed to



FIG. 117. Cloister in the Great Minster at Zurich.

correspond with the ribs produced on the piers by the pilasters, and we see the simple cross vault passing into the more complicated ribbed vaultings of Gothic architecture. The additional strength given to the buildings by the new system of vaulting enabled the architect to introduce galleries over the side aisle. A colonnade shut them off from the middle nave (Fig. 118). In time these galleries became so important as a decorative

feature, that an arcade or false gallery was frequently introduced when no real gallery existed.

As architects became bolder, the spaces between the piers were increased (Fig. 118), and columns were frequently alternated with the piers. In such cases a large arch sprang from pier to pier, and smaller arches connected the columns with the piers. As the weight was carried by the large arch, ornamental openings were often made in the wall space between the column and the upper arch.



FIG. 118. From the Cathedral at Modena.

The doors were sunk into the wall, and framed by a series of carved mouldings, which grew richer and richer as time went on

Doors and windows,

(Fig. 119). The main entrance was often placed on the long side of the building, in place of opposite the apse. We find the pointed arch over windows before it was used in the construction. Rose-windows — i.e., round windows over the door — were introduced towards the close of the Romanesque period.

Towers were often added to the church edifices, and in the progress of time became a very important feature of the buildings (Fig. 120).

Towers.

The cubiform Byzantine capital was the favorite form with Romanesque architects, although they did not confine themselves to it (Fig. 121). The abacus of the capital was higher and less projecting than in classic models. Carved leaves or figures occupy the corners of the

Capitals.

square plinth upon which the round bases of the columns rested, and made the transition from the round to the square form less abrupt (Fig. 122).

Before bringing this brief notice of Romanesque architecture to a close, we shall describe two typical Romanesque churches, — one from Italy, where the style had many interest-



FIG. 119. Portal at Heilsbronn.

ing local peculiarities ; and one from Germany, where, as in the other countries of the North, the Romanesque is closely allied to the Pointed Gothic.

The Italian church that we shall choose to illustrate Romanesque architecture is the Church of St. Michele at Lucca (Fig. 124). It was dedicated, as its name indicates, to the Archangel Michael, a favorite patron-saint in Lombardy. The colossal

statue of the saint is on the apex of the façade. The wings are so fashioned of several plates of bronze as to allow the wind to pass through them, and so to avoid the danger of



FIG. 120. Façade of the Church of St. Ják.

exposing so large a mass to its power. The greater part of the church was built in 764; but the western façade, which is the chief beauty of the edifice, was added in 1188. It is in the

same style as the Cathedral of Pisa, although less severely classic. We would call attention first to the high false façade, next to the curious colonnades, then to the comparative small-



FIG. 121. Calyx-Capitals.
Church at Horpácz.

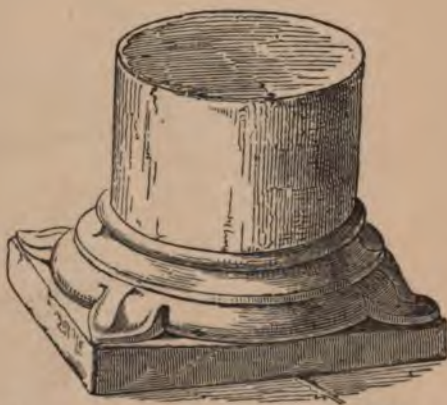


FIG. 122. Base of Column from the Cathedral of Parenzo.

ness of the windows and the insignificance of the doors, and lastly to the square tower incorporated with the building.



FIG. 123. Cubiform or Block Capital from the Cathedral at Gurk.

The Cathedral of Speyer was begun in 1030, by Conrad II.; and the crypt was intended as a burial-place for the German emperors. The work on the cathedral was carried on for nearly a century. The central nave is forty-four feet wide, and the entire length of the building four hundred and eighteen feet. The exterior is as fine as the interior. The domes and

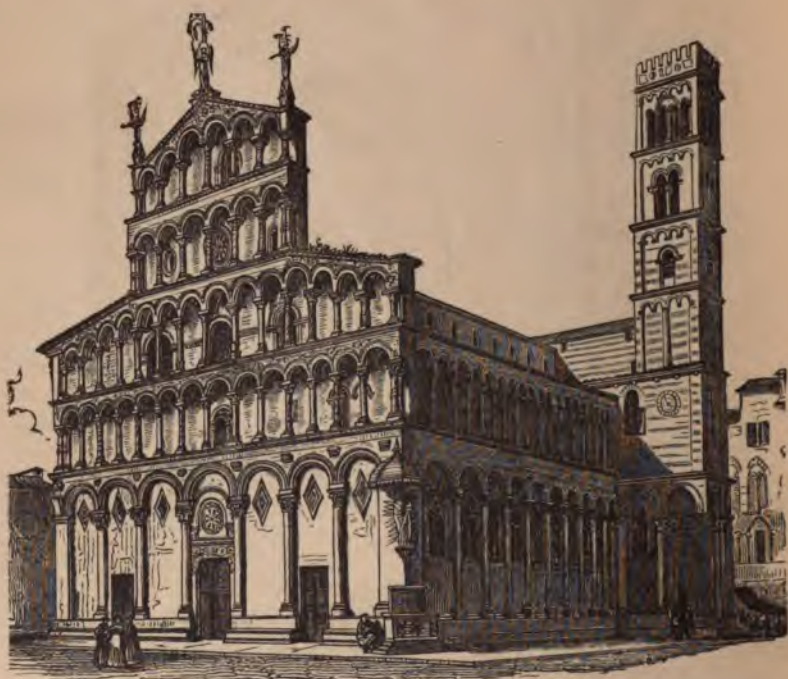


FIG. 124. San Michele, Lucca.

towers are exceedingly picturesque, and a gallery extends around the principal portions of the building. The cathedral was ruined by the French in 1689, and restored in 1772. There is a simple grandeur about the lofty pilasters and bare walls of the interior, which is very impressive.

The classification of architectural styles in England is somewhat different from the classification of styles on the Continent.

The earliest English style is the Anglo-Saxon. It was gradually superseded by the Norman style after Duke William's conquest of England in 1066. The Norman style in England corresponds to the Romanesque style in Europe. Norman



FIG. 125. Interior of the Cathedral at Speyer.

towers had neither buttresses nor staircases. They never tapered, but were either of the same size from top to bottom, or else diminished in stories. The windows and doors had either triangular or round heads. The walls were very thick, and the windows were often splayed outside as well as inside.

GOTHIC ARCHITECTURE.

THE way in which the pointed arch was introduced into Europe is a disputed point among critics. Some say that it was imported from the East by the Crusaders: others hold that it was an original and independent invention in the West. However this may be, the advantages of using it are plain enough. The round arch is the segment of a circle: the pointed arch is made from segments of two circles, and is more or less pointed in proportion to the length of the radii of the circle from which the segments are taken.

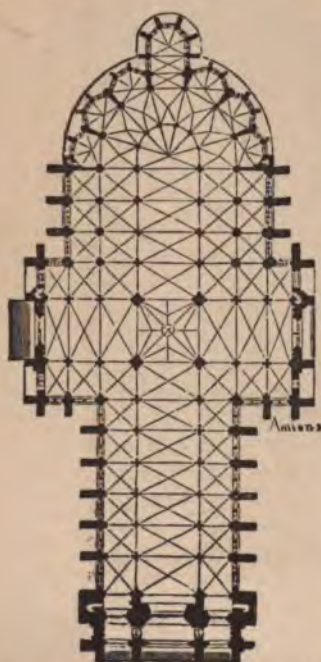


FIG. 126. Ground-Plan of the Cathedral of Amiens.

In a round arch, the weakest point is the apex of the arch, where the curve is almost imperceptible: this weakness disappears in the pointed-arch form. In order that the pitch of the roof might be sufficiently steep to make a good water-shed, a space had to be filled in between the top of the round arch or vault, and the top of the roof. When architects used the pointed arch in their vaults, they could obtain the needful pitch of the roof, and lay it directly upon the vaulting. Another great advantage of pointed arches over round arches was the facility with which unequal distances could be spanned by arches of the same height.

The introduction of the pointed arch is the only dividing line between Romanesque and Gothic architecture. In all other

respects, Gothic architecture is a development of the Romanesque style.



FIG. 127. Interior of the Church of St. Mary at Mühlhausen.

The ground plans do not differ essentially from the Romanesque ground plans, but the space occupied by points of support decreases. The piers introduced when cross vaults came into use were, if we may so speak, sections of the wall turned at right angles to their for-

Ground
plans.

mer position. After a series of experiments, architects began to realize that a given amount of wall, concentrated in piers and buttresses, had a greater supporting power than the same amount of wall distributed evenly the whole length of the building. During the late Romanesque period, the piers were already being made lighter, and Gothic architects became more and more daring as time went on (Fig. 126).

We have already noticed the incorporation of the pilaster with the pier. The transformation of the piers into more and more complicated forms of cluster columns was but another step in the same direction (Fig. 127). The mouldings of the ribs of the vaulting developed in a style that corresponded with the perpendicular mouldings of the piers. The ground plans of the piers, and the profiles of the ribs of the vaulting, are important factors in determining the period to which a Gothic building belongs.

Piers and
vaults.



FIG. 128. Pier.



FIG. 129. Moulding on Main Arch in the Choir of Cologne Cathedral. Section.



FIG. 130. Pier from York Cathedral.

In early Gothic, as in Romanesque buildings, the square compartments of the vaulting were divided into four triangles, by transverse ribs connecting the principal points of support. The rib which connected opposite points of support was called the *formeret*. From this simple form were developed all the complicated kinds of vaulting, known as fan vaulting and net vault-

ing (Fig. 131). Intricate kinds of vaulting were used more frequently in England, than on the Continent.

Carved stones called *bosses* were often placed at the intersection of the ribs of the vaulting.



FIG. 131. Hall of the Artushof at Danzig.

In treating of the Romanesque style, we spoke of the galleries, and false galleries (*triforia*) which were introduced over the arches that separated the middle from the side naves. In the best arrangement of these galleries in the Gothic period, the proportions were about as follows (Fig. 132):—

Galleries
and bays.

The height of the middle nave was divided into two parts. One of these parts represented the height of the side aisle. One-third of the remaining half was devoted to the triforium, and represented the height of the pitch of the roof of the side nave. The wall-space above the triforium was the clerestory, and was pierced with windows.

After the introduction of painted glass, the roof of the side nave was often flattened, and a row of windows introduced in the triforium. These proportions varied of course with different churches.

The galleries added greatly to the containing power of the churches, and afforded an excellent view for those who wished to witness the great religious ceremonies.



FIG. 132. Interior System of Worcester Cathedral.

The bays were the spaces between the columns of the nave arcade. When Gothic architects wished to increase the size of a building, they added to the number of bays, in place of increasing the scale of the bays.

The most important internal decorative features are the windows, with their varied tracery and painted glass. In early Gothic buildings they are small, and frequently round-arched.

When painted glass was introduced, the size of the windows increased. As they became more prominent, they were always finished with pointed arches, that they might harmonize better with the remainder of the building. The common early form

was a round window over two lancet-shaped windows. Later, an arch was thrown from pier to pier, enclosing both lancet windows in its span (Fig. 132). The space above the lancet windows was then cut in various patterns. These patterns are the so-called window tracery, and its progress is very interesting. From geometric forms we pass to the flowing tracery which harmonized the discord between circles and spherical triangles. The next step in advance is called the Flamboyant

style. The lines are beautiful and graceful, but are a little lacking in strength. In England, the Perpendicular style (Fig. 134) was contemporary with the French Flamboyant. Circular windows, called rose-windows, are found in the transepts of almost all French cathedrals. In England they are frequently replaced by large, straight, mullioned windows.

Painted glass, which was the excuse for the increase of large windows, was more extensively used in the North than in Italy, where the great clearness of the atmosphere made large windows not only superfluous, but objectionable.



FIG. 133. Geometric tracery.

Frescos took the place of painted glass in Italy. The colors in the windows were very rich; and the light, tinted as it passed through, gave a finish and gorgeousness to the interior effect of Gothic buildings which we have to imagine in many of the finest cathedrals, where the glass has been destroyed.

Rich sculptural decoration was lavished upon choir enclosures, stalls for the clergy, altars, and rood-screens, a feature in many French cathedrals. Color was also employed to heighten the interior effect.

Sculpture.

Much of the beauty of the interior decorations has been destroyed by the ravages of time, sharing the fate of the painted glass.

Previous to the Gothic period, the exterior of Christian churches had received little attention. A few mouldings, which have been called an "architect's substitute for lines," emphasized the construction; and these mouldings were for the most part horizontal.

The exterior.

Towards the close of the Romanesque period, architects began to pay more attention to external effect; but it was left to the Gothic architects to perfect the exterior of their building, and to complete the Christian cathedral.

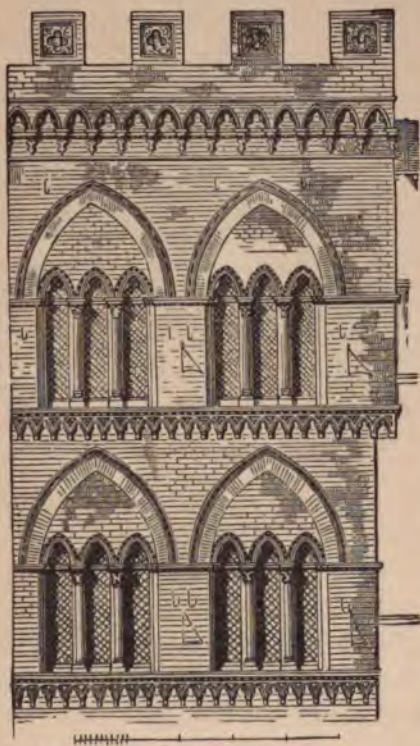


FIG. 134. The Palazzo Buonsignori at Siena.

A buttress is a projection to strengthen a wall

at those points
Buttresses. where the abutments of the arches increase the pressure of the roof. Simple buttresses (Fig. 136) consist of solid masses of masonry built close to the wall. Flying buttresses (Fig. 135) are built at some distance from the wall they are intended to strengthen, and are connected with it by one or more arches. Pinnacles or little spires (Fig. 135) were placed on the top of flying buttresses to increase their supporting power by adding to their weight.

The ends of the transepts and the main façade of Gothic buildings were finished with gables. The gable of the middle nave often
Gables. contained a large circular window. Windows in the gables lighted those portions of the building that were above the vaults.

The spire, the crowning feature of the Gothic cathedral, was a development of the Romanesque tower. Some churches possessed one, some two spires. A square tower was usually

carried up to a certain height, its square form was then changed to an octagon, the corners softened by pinnacles. From this octagonal base the spire tapered to the crowning cross. Sometimes the spire was so beautifully carved that it looked like lace-work.

Spires.

For the sculptured decorations of the exterior of Gothic cathedrals, we must refer readers to the chapter on sculpture. In addition to the statues and reliefs, fantastic animal and vegetable forms appear in every conceivable corner of gables, capitals, and hollow mouldings.

Gothic architecture may be said to have been developed in the twelfth century. It was perfected in the thirteenth, declined in the fifteenth, and gradually fell into disuse in the sixteenth.

Historical development.



FIG. 135. Cathedral of Amiens. Section, to show Construction of Vaulting.

It originated in France, and was perfected there under Louis IX. The Early Pointed was succeeded by the Middle or perfect Pointed, known in England as the Decorated style. The late or degenerate-Gothic, called the Flamboyant, was contemporary with the English Perpendicular, and was supplanted by the Renaissance, under Francis I. The cathedrals of Paris, Chartres, Rheims, and Amiens, are the four great typical French cathedrals.

France.

The development of the Gothic style in Germany was very nearly contemporary with its development in France. The Cathedral of Cologne is one of the finest specimens of Gothic

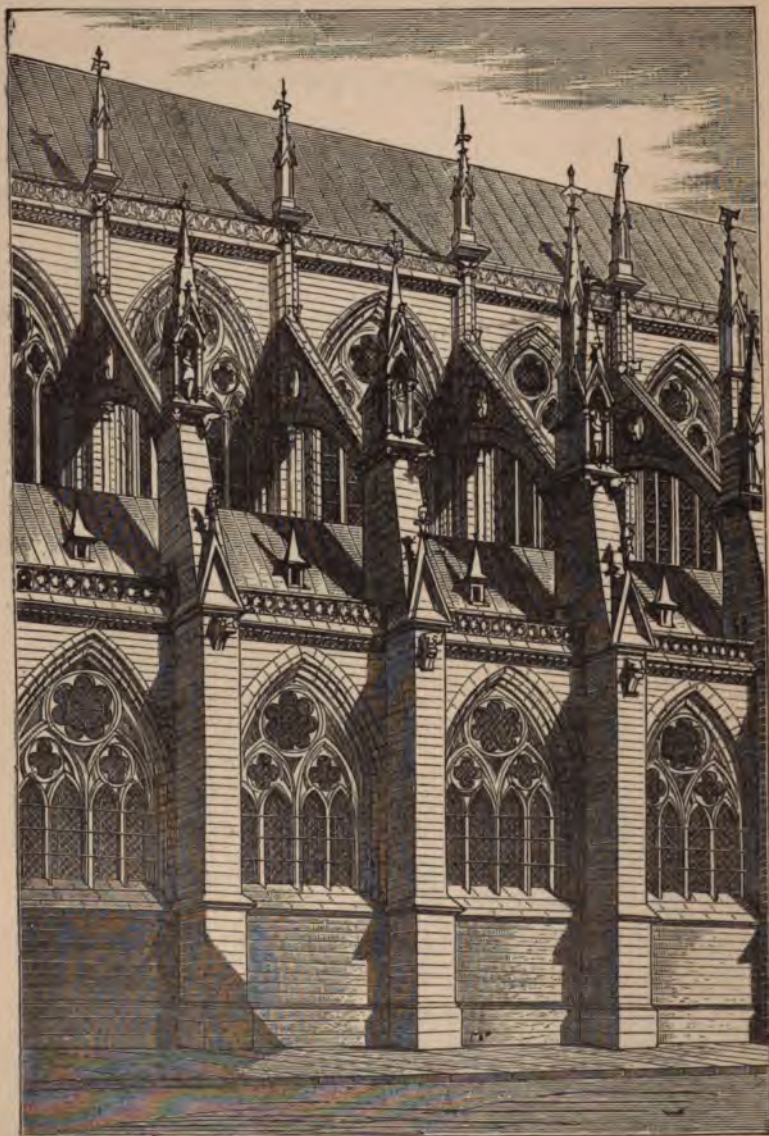


FIG. 136. Minster at Strasburg. Portion of side. (From Döllinger.)

architecture in Germany. It was begun during the best period of Gothic. Its proportions are more mathematical, but less fancifully beautiful, than those of many ^{Germany.} French and English buildings. The spire of St. Stephen's at



FIG. 137. Church of St. Maclou at Rouen.

Vienna is the finest in Germany. The transition from the square tower to the cone is so admirably concealed by the ornamentation, that we can hardly tell where one ends, and the other begins.

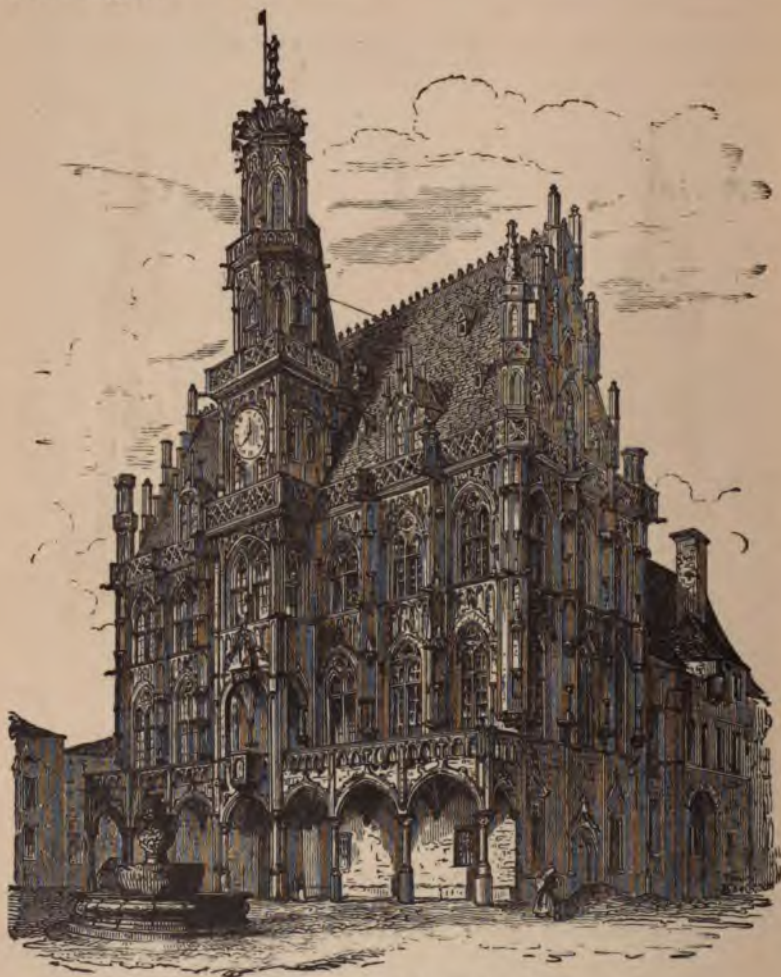


FIG. 138. Town Hall at Oudenarde.

In Belgium we find fine examples of secular Gothic architecture in the town-halls, trade-halls, and guild-halls (Fig. 138).

In Scandinavia there are interesting Gothic remains; and, in some instances, churches with local peculiarities, for which it is difficult to account. They are not, however, of sufficient importance to be treated here. In Scotland we find traces of French influence in Gothic buildings. Spain took its Gothic architecture from France and Germany.

Other
countries.



FIG. 139. Façade of the Cathedral of Salisbury.

In England the length of the cathedrals was very great in proportion to their width. In Fig. 139, the Cathedral of Salisbury, we have an excellent example of

England.

English Gothic. English cathedrals sometimes had two transepts, and the apse had a square in place of a circular termina-



FIG. 140. View of the Cathedral of Siena.

tion. Westminster Abbey, in London, is the best known example of English Gothic architecture.

Italy. Italian Gothic always showed a few traces of classic influence in the predominance of horizontal lines and mouldings (Fig. 140).

"In Italy and the South," says Milman, "the sun is a tyrant. Breadth of shadow must mitigate his force; the wide eaves, the bold projecting cornice, must afford protection from his burning and direct rays. There would be a reluctance to abandon altogether those horizontal lines, which cast a continuous and unbroken shadow; or to ascend, as it were, with the vertical, up into the unslaked depths of noonday blaze."

The Gothic style was invented and perfected, not by the great Head of the Church at Rome, but by the monks and secular clergy of the North. It embodies the spirit of the middle ages. In the Gothic cathedral we find a complete and perfect development of symbolism.

"Its form and distribution was a confession of faith: it typified the creed. Everywhere was the mystic number. The Trinity was proclaimed by the nave and the aisles (multiplied sometimes to the other sacred number seven), the three richly ornamented recesses of the portal, the three towers. The rose over the west was the Unity, the whole building was a Cross. The altar with its decorations announced the real perpetual Presence. The solemn crypt below represented the under world, the soul of man in darkness and the shadow of death, the body awaiting the resurrection."

The Gothic cathedral was in architecture what scholastic philosophy was in the domain of mind, "a waste and prodigality of power" which fairly bewilders us. Yet we can hardly call it a waste, for the Gothic cathedral was built as an offering to the glory of the Most High God. If we fail to-day to see the innermost hidden meaning in every little detail, we are unconsciously impressed by the faithful and lavish completeness of the whole, as we can never be impressed by the wise economy of later productions of ecclesiastical architecture.

GOTHIC SCULPTURE IN THE NORTH.

(1200-1450.)

THE radical opposition of the ideals of classic and of Christian sculpture may be brought out in bolder relief if we dwell upon a few of the points of likeness between the two. As it is at the period which we are about to study, that these points of likeness and dissimilarity are most clearly seen, we shall preface our remarks on Gothic sculpture by such a comparison.

In later examples of Romanesque sculpture we find a change taking place that is akin to the change that took place in Greece toward the close of the archaic period of sculpture there. In one case, however, it was the natural man that was becoming instinct with life; in the other, the spiritual.

Sculpture in Greece was taken into the service of architecture, and Gothic sculpture was in the employ of the same master. The tasks to be performed were very similar in both cases, and ranged from single statues and bas-reliefs to more humble kinds of decorative work.

Both had their ideal. The Greek ideal was of a human body, more beautiful and more perfect than any actual man or woman; the Christian ideal, of a human spirit triumphant over suffering and sorrow and sin. The Christian ideal was attained at the sacrifice of the physical beauty which had satisfied the eye and the senses in classic days. The period of decline of both Greek and Christian ideal sculpture dates from the extensive practice of the art of portraiture, which opened the way for realism.

In Greek sculpture of the best period, if we except the figures of athletes and wrestlers, which were represented in action in order that their perfect muscular development might be apparent, no violent motion or passion was represented.

Gothic sculpture, on the contrary, had a decided tendency towards the picturesque; and later, when it attempted to usurp the province of painting, it paved the way for the advance of its sister art, and for its own decline. The Greeks possessed a correct knowledge of the human form as a whole. The Gothic sculptors, on the contrary, were guided by inspiration and imagination when they represented the human body; and, even when they began to look to nature for their models, they failed to comprehend the whole physical form, and were contented with a better finish of parts.

In conclusion we may state that color was employed in Greek sculpture as well as in Gothic, although in both cases it has well nigh disappeared, and the few traces that are left give us no adequate idea of its effect.

A cathedral was the block which was set before the Gothic sculptor, and he was left to choose his subjects from a very extensive field of Bible scenes and legends of the saints. The choice of subjects varied to some extent with each building; but, as we cannot go into exhaustive detail, we shall select the sculptures from Rheims Cathedral as typical examples, and describe them. Rheims Cathedral was built in the latter part of the thirteenth century, when Gothic architecture and sculpture were at their prime in France.

The façade is a perfect gallery of statues, and thirty-four of them are life-size. The Madonna occupies the central position



FIG. 141. The Christ of the Cathedral of Amiens.

in the main portal,—a position not usually accorded to her. The statues at the sides of the main portal, as well as those in the two side portals, are combined in groups. The figures in these groups remind us of the saints in the so-called *Santa Conversazione* of Italian painting. They are engaged in no violent action; and their relation to one another is expressed by a graceful gesture or a turn of the head, suggesting some scene from sacred history. The Angel of the Annunciation turns to Mary, Isaac kneels beside Abraham, Zacharias stretches out his arms to receive the infant Saviour.



FIG. 142. Figures and Relief from the Cathedral at Rheims.

The picturesque tendency of Gothic sculpture comes out forcibly in the reliefs in the tympanums of the door. Over the main entrance we have three scenes. The Coronation of the Virgin is the central one; on the left is the Crucifixion; and on the right Christ enthroned, surrounded by angels with instruments of torture. On the central pillar of one of the portals of the north transept we have St. Remigius, while five strips of relief in the tympanum represent scenes from his life.

The central pillar of the third portal is occupied by a very

fine statue of Christ; while the strips of relief in the tympanum show us the Last Judgment and the Resurrection.

Small angels are introduced upon the buttresses of the choir-chapels: larger ones in the baldichinos of the buttresses. We must bear in mind that the sculptures we have mentioned are only the most important ones, and that we have simply noticed



FIG. 143. The Last Judgment. From the Frauenkirche at Esslingen.

those on the exterior. The artist was in no wise partial to any particular portion of the building, and was lavish with his decoration within as well as without. He worked with religious fervor, in the service of men inspired with equal fervor; and the sculptures that are out of sight are finished with the same care that is displayed in the execution of those that are more prominent.

In Germany the Gothic style replaced the Romanesque later than in France, and its development was neither as rich nor as complete. Great attention, however, was paid to small works in bronze, and to funeral monuments. As we selected an extensive religious work in France to show the development of Gothic sculpture there, we will take a secular work as an example of German Gothic. It is the Beautiful Fountain in the old town of Nuremberg.



FIG. 144. Tomb-Slab of Duke Henry IV.,
in Breslau.

Sixteen full-length figures stand under canopies on the eight pillars. Seven of them represent electors; three are Christian heroes, — Clovis, Charlemagne, and Godfrey of Bouillon; three are Jewish, — Joshua, Judas Maccabeus, and David; and three are chosen from the heroes of paganism, — Hector, Alexander the Great, and Cæsar. Higher up we find Moses and the seven greater prophets. Besides these figures, we have numerous heads of men and beasts, as well as fantastic gargoyles.

The fancy for what is humorous and grotesque is apparent in all Northern Gothic work. The taste first found a vent in the odd figures on the gargoyles, and in little comic episodes introduced in large compositions. In a scene from the Life of St. Remigius, on the portal at Rheims, for instance, the saint is chasing away some devils, and one frightened little one clings to the foot of a larger one. Many of the comic elements in

sculpture were doubtless derived from the musical plays of the day, where the humorous element was strongly developed, at times even running into coarseness. Lübke gives several instances: one of "St. Peter receiving the blessed dead with the gigantic keys of heaven; while the inhabitants of the celestial regions are looking from their windows at the new arrivals."

In England, religious sculpture was not in high favor, and the most important works produced were tomb-slabs.

"Where no ideal tasks are undertaken, in addition to portraiture," says Lübke, "sculpture loses the fountain from which it would have drawn its advancement to pure beauty, freedom of composition, nobleness of lines, and grace of forms."

There is a visible decline in Gothic sculpture in the North during the latter part of the fourteenth century, and with its close the sceptre of Christian sculpture passes to Italy.

SCULPTURE IN ITALY.

(1200-1400.)

THE man whose genius gave the impulse and direction to Italian sculpture in the thirteenth century was Nicolo Pisano. He was born at Pisa, 1205-7. Sculpture, as we have already said, was closely allied to architecture; and Nicolo, skilled in both branches of art, prior to 1260 showed more taste for architecture than for sculpture.

Sculpture in Italy, before his days, was in a debased condition; and it is very improbable that he had any master after whom to model his style.

Vasari says he studied from antique sarcophagi, and he seems to have had a natural aptitude for sculpture, which led him to make the most of his small opportunities. His first great work

was a pulpit for the Baptistry in his native town. He struck out in a new line in the very form of this pulpit, discarding the conventional square supported on four columns, and adopting an hexagonal form, which gave better opportunities for decoration. The lions, on which some of the columns rested, were typical of the watchfulness of the priests. Through a fable related by Pliny and Aristotle to the effect, that, if a lion-whelp were born dead, the mother kept him three days, after which the father breathed in his face, and restored him to life, it had also become a type of the Resurrection and of Christ.



FIG. 145. The Adoration of the Three Kings. Relief from Nicolo Pisano's Pulpit in the Cathedral of Pisa.

The columns which supported the pulpit connected the arches. The spandrels were filled in with Gothic tracery and small statuettes. Five slabs of bas-relief, separated at the angles by small columns, formed the body of the pulpit. The subjects of the bas-reliefs were the Birth of Christ, the Adoration of the Magi, the Circumcision, Crucifixion, and Last

Judgment. The Adoration (Fig. 145) is the best composition. The Virgin is almost classic, as are the spirited horses on the extreme left. The infant Saviour leans forward to take from Caspar, king of the Ethiopians, the myrrh, significant of death and burial. Balthazar, king of Saba, standing next, offers the priestly incense; while Melchior, king of the Arabians, holds out the golden apple, symbolizing allegiance to a king. An

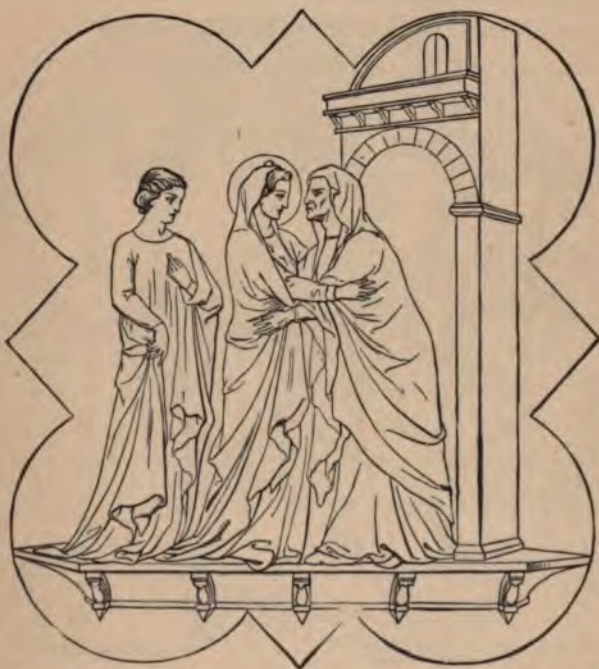


FIG. 146. Relief from the South Door of the Baptistery at Florence. Andrea Pisano.

angel and St. Joseph fill up the space behind the Virgin. The figures are not in proportion to each other, and in many other respects we see the rudeness of Romanesque sculpture struggling with the newly awakened classic spirit.

The style of Nicolo Pisano may be called a pre-Renaissance. He raised the lost beauty of form from the dead; and, although his work is in no respect equal to the antique, it is important in

its relations to painting, as well as in its influence on the sculptors who succeeded him.

Giovanni Pisano (1250-1304), son of the great Nicolo, showed much skill in the execution of allegorical statues. His compositions are crowded and dramatic. He showed more inclination for the picturesque than his father had done.



FIG. 147. The Betrothal of the Virgin. From Orcagna's Shrine in Or San Michele. After C. C. Perkins.

Andrea Pisano (1270-1349), another son of Nicolo, revived bronze sculpture. He was called to Florence, and designed and executed the first bronze doors of the Baptistery there (Fig. 146). The talent for sculpture seems to have been inherited by

the whole family; and Nino, the youngest son, had no mean reputation, — he excelled in drapery.

Andrea Orcagna (1329–1368) also deserves mention. He was a man of universal genius, painter, sculptor, and architect.

We shall not pause to name a number of artists whose works form the connecting link between Gothic sculpture and the Renaissance. Mediæval traditions were followed in Venice longer than in other parts of Italy; but the whole country, as if it recognized an old friend in the revived classic spirit, shook itself free from the trammels of Northern art in a very brief space of time. The next step was to conquer those countries, which, for a little, had imposed their artistic canons upon the heirs of the treasures of Greece and Rome.

PAINTING.

THE history of painting between 800 and 1300 is comparatively unimportant. The late Roman mosaics are rude and poorly executed, even where they were influenced by Byzantine art.

In the eleventh century, when the new spirit already visible in architecture and sculpture began to show itself in painting, the revival, for some cause or other, was slow; and painting failed to keep pace with her sister arts.

Any one who wishes to trace the history of painting during these dark ages will find abundant materials for doing so in the illuminated manuscripts of the time. (See Woltmann's "History of Painting.")

We mention Romanesque painting here, simply as a preface to the revival of painting in the Gothic period, and to guard against the impression that the art had entirely died out, and was re-invented in Italy by Cimabue.

PAINTING IN THE NORTH IN THE THIRTEENTH CENTURY.

GERMANY and Italy are the centres of painting during the Gothic period; and we shall say a few words about the early German schools, before passing to the better-known field of Italian painting.

Prague seems to have been the first art-centre of painting in the North; but the school of Cologne is the most interest-

ing and the most important. In the productions of the latter school we see more of the fervent, chivalrous spirit of the Middle Ages; while the school of Prague exhibits greater dignity, solemnity, and, if we may so speak, sacerdotalism.

In the Cologne Museum, there is a beautiful little triptych, known as the Madonna with the Bean-Flower (Fig. 148). The Virgin has golden hair. She holds the flower in her left hand, and the infant Saviour on her right arm. The child is caressing her with one



FIG. 148. Madonna with the Bean-flower, Cologne Museum.

hand, and playing with a rosary with the other. The fresh sentiment, and delicate, bright coloring, make up for the imperfections of form.

PAINTING IN ITALY IN THE THIRTEENTH CENTURY.

THERE seem to be many reasons why painting advanced in Italy in the thirteenth century more rapidly than elsewhere. Architecture there still preserved some classic elements; and prominent among these were the large spaces of blank wall which were unknown in the North. Hence in Italy frescos took the place of the painted glass of the Northern Gothic churches. Just as life was introduced into Greek art when artists were called upon to represent a new class of subjects, and to study nature, and not tradition, so Italian art of the fourteenth century seems to have realized its strength when it stepped upon hitherto untrodden ground. The rise of the mendicant orders marks a new era in religious thought and also in religious art. St. Francis of Assisi, not satisfied with trying to imitate the mind of the Saviour, attempted to reproduce in his life the very outward circumstances of the life of Christ.

That he succeeded in a measure in his efforts, according to the estimate of his contemporaries, is evidenced by the circumstance, that both artists and writers of the day treated him as a type of the Redeemer. In a series of paintings now in the Academy of Florence, scenes from the life of Francis form companion pieces to scenes from the life of Christ, and have a typical reference to them: as, The Birth of Christ, The Infant Christ Appearing to Francis on Christmas Eve, The Dispute with the Doctors, and St. Francis Defending the Rules of his Order.

The whole spirit of the age was mystical. Symbols became living realities; and poets, saints, and painters handled incorporate things by the might of their newly-awakened imaginations.

Dante, "in the mid-journey of life below," descends into the world unseen. St. Francis receives the stigmata, — a tangible recognition of his having received Christ; and Giotto, called to paint the life of the Francis whom he had seen and loved, painted him, as he saw him, with the people he knew around him, while the spell-bound saints and martyrs of the olden days stepped down from their Byzantine glories to join the blessed company.

There were two great art centres in Italy in the fourteenth century, — Florence and Siena.

Cimabue is the first Florentine painter known to us; but his fame is overshadowed by the reputation of his great pupil Giotto Bondone. Giotto was born in 1276, and died in 1336. The period of the revival of Italian art bears such unmistakable marks of his individual genius, that it has been justly named for him *Giottesque*.

The aim of *Giottesque* painting, like that of early Christian painting, was not to please the eye or satisfy the senses, but to tell a story in a simple, unaffected way. It had the advantage of early Christian painting, in that the story it had to tell was not entirely of things unseen, but of the life of Christ and his saints on earth. In the stories told by *Giottesque* art, there is no redundancy of words. The texture of drapery, flesh, earth, or sky is undefined.

Anatomy is studied sufficiently to express the necessary mental and bodily actions of the figures; but the artist never attempts to make an exhibition of his skill, in portraying violent motion or uncalled-for passion.

The ideal drapery follows the traditions of early Christian art. It hangs in graceful folds, and shows off the action of the forms that it conceals.

In the accessories of the pictures, as rocks, architectural or landscape backgrounds, no attempt is made to imitate nature exactly. They are conceived of, simply in their relation to the scene represented, and are, in all cases, subordinate to the figures.



FIG. 149. Cimabue, Madonna di Rucellai.

The type of the head differs with different artists, and contrasts strongly with the Byzantine type. The eyes are almond-shaped, the tones of coloring light and pale.

The works of the Giottesque school may be divided into two classes, — historical and allegorical.

The series of pictures, illustrating the life of Christ, of the Virgin, and St. Francis, belong to the first of these classes.

The allegorical pictures are very numerous and important. Indeed, the tendency to make abstract truths plain, by clothing them in allegorical material forms, is a prominent characteristic, not merely of the Giottesque school of painting, but of the age which produced the school.

As examples of this class of paintings, we may name Giotto's frescos in the Lower Church at Assisi, of the rules of the Order of St. Francis, the frequent representations of the Last Judgment, and many single figures of Virtue and Vices.

We shall pause a moment, before proceeding to study in detail some of the great creations of the Giottesque school, and say a word on the subject of angels and glories.

The original significance of the nimbus, or nebulous light around the head, was power, either good or evil. "An oblong glory," says Mrs. Jameson, "surrounding the whole person, is confined to figures of Christ and the Virgin, and saints who are in the act of ascending into heaven.

"The cruciform or triangular glory designates one of the persons of the Trinity. The square nimbus, a person living when the picture was executed. The hexagonal nimbus is used by Giotto for some allegorical figures. The usual form is a circular disc. After the fifteenth century, it becomes a bright fillet, and disappears entirely in the seventeenth century."

The angels of the Giottesque school are in many cases very beautiful. Their faces and forms are youthful, but they are never those of children.

They never appear as mere accessories in the pictures, but are represented in the act of performing some service. In the

Madonnas of Cimabue and Duccio, the angels wait around the infant Saviour in silent adoration, as witnesses of his divinity, or sound his praises upon some musical instrument.



FIG. 150. Giotto. Joachim and the Shepherds, Arena Chapel, Padua.

The angels in the frescos in the Campo Santa at Pisa are singularly attractive. (See Frontispiece.) Floating drapery or wings form their extremities, in place of feet, and give them a very light and airy appearance.

They have not yet become allied to the pagan cupids, two of whom are to be seen in the right-hand corner of the fresco of The Triumph of Death.

As it would be quite impossible to notice all the important works of the Giottesque school, we must content ourselves with a few examples. The two that we shall mention first belong to the historical class. Fig. 150 is one of the scenes from the Life of the Virgin, in the Arena Chapel at Padua.



FIG. 151. Giotto. Raising of Lazarus.

Joachim's offering for the sins of Israel has been rejected by the priests, because he is childless in Israel. He has left his home in deep grief, and wandered out among the shepherds.

He is so absorbed, that apparently he does not see them, and even the dog fails to attract his attention. Quiet wonder is expressed in the faces of the two shepherds. The sheep that follow them are stiff and wooden. The house and rocks and trees are out of proportion to the figures, but they suggest what the artist intended they should.



FIG. 152. Giotto. Group from the Allegory of Poverty, Assisi.

In Fig. 151 we have the Resurrection of Lazarus, from the series of the Life of Christ, in the same chapel. Mary and Martha are prostrate at the feet of Christ, whose hand is raised. Lazarus preserves the antique type, and stands erect, bound in grave-clothes. The figure which occupies the middle of the picture seems to have risen from its knees, and to have turned with surprise and emotion towards Lazarus. The attitude is

very expressive, and the figure is a connecting link between the commanding Saviour and the risen man, explaining the relations in which they stand to each other.



FIG. 153. Duccio. Madonna, from the altar-picture in Siena.

The next picture of Giotto's that we shall describe is allegorical. It is one of the four frescos from the Lower Church of St. Francis at Assisi, which represent the three vows of the Order, and the glorification of St. Francis. In Fig. 152 we see the central figures from the vow of Poverty. St. Francis is in

the act of marrying a woman dressed in rags and patches, and standing among brambles. She represents Poverty. A dog is barking at her, and two children are insulting her. Christ holds her hand, while Francis places a ring on her finger.

The Sienese school is said to have been founded by a certain Guido, whose name and works are lost in obscurity. Duccio seems to have occupied at Siena somewhat the position that Cimabue occupied in Florence, and their works are not unlike. There was, however, a delicacy and devotional sentiment about Sienese art, which is not to be found in the stronger work of the Florentines.

Simone Martini was the Giotto of the Sienese school. In Fig. 154 we have a *Madonna Enthroned*, by him, which speaks for itself.

Some of the most interesting monuments of early Italian painting are to be found at the Campo Santo, or burial-place of Pisa. The exterior presents a high, blank wall to the curious eye; but within, a large open court is surrounded by a cloister. Inside this cloister, on the blank walls, we find a series of frescos: *The History of Job*, *The Life of the Hermits of the Thebaid*, *The Triumph of Death*, and *The Last Judgment*. The authorship of the latter two is disputed. Tradition attributes them to Orcagna; but the weight of evidence ascribes them to the Lorenzetti brothers, of Siena. Be this as it may, we find in these frescos an interesting mingling of the Florentine and Sienese manner.

We shall describe one of them, the most singular of all. It is a vast allegorical composition, representing *The Triumph of Death*. A procession of gay knights on horseback comes upon three corpses, at a turn in the road. One knight holds his nose in disgust, another turns away in fright, while a third turns to comment upon the scene. In the middle-ground, some beggars stretch out their hands, and invite Death to come to them; but Death, represented as a winged female with a scythe, turns from the beggars to strike at a happy pair who are sitting under



FIG. 154. Simone Martini. Madonna Enthroned, Palazzo Pubblico, Siena.

the trees with a company of friends. Angels and devils in the air contend for the souls of the departed. There are some old monks to the left, who are engaged in different occupations. The picture is well worth a careful study, as many of the most interesting features of the Giottesque style are exhibited in it.

We shall not pause to consider the followers of Giotto. They worked after his manner; and, like all imitators, their work grew poorer as their distance from their master increased. Taddeo Gaddi (1300?–1366?) is the most important.

FRA ANGELICO.

BEFORE we leave the period of early Italian painting to study the painting of the Renaissance, we must pause a few moments over the works of Fra Angelico. In point of time, he belongs to the circle of Florentine artists of the fifteenth century; but his works are, as it were, the flower of the art ideal of the preceding century.

He was a Dominican monk; and, says Vasari, "he shunned the worldly in all things; and during his pure and simple life, was such a friend to the poor, that I think his soul must now be in heaven."

In him, devotional painting reached its height: after him, it declined, and was lost in the realistic art of the Renaissance; — for, says Vasari again, "those who labor at things ecclesiastical and holy must needs be ecclesiastics and saints."

His best works are the frescos in the Convent of St. Mark's in Florence, and those in the Chapel of Nicolas V. in the Vatican at Rome. In the latter, the modern dramatic element is more apparent than in his easel pictures, or in the frescos of St. Mark's.

The faces of his saints are singularly pure and lovely. He

seems to have found it more difficult to represent wickedness. The scenes from scripture history that he painted on the walls of the cells of his brethren in Christ in his convent at Florence are represented from a devotional, not from an historical, standpoint. The spectators of the holy mysteries, as Fra Angelico painted them, are not the curious idlers of Jerusalem, nor the cruel Roman soldiers, nor the hateful Jews. The Holy Mother, the believing women, the little band of disciples, and the monks of the Order of St. Dominic, surround the Saviour to the exclusion of those who knew him not.



FIG. 155. St. Stephen giving Alms. From the Fresco, by Fra Angelico, in the Chapel of Nicholas V., in the Vatican.

The masterpiece of the series is *The Crucifixion*, described by Burckhardt as follows : —

“Christ crucified with the two thieves, his disciples, and Sts. Cosmo, Damian, Lawrence, Mark, John the Baptist, Dominic, Ambrose, Augustine, Jerome, Francis, Benedict, Bernard, Ber-

nardino of Siena, Romuald, Peter Martyr, and Thomas Aquinas. It is a mournful lament of the whole Church here assembled at the foot of the Cross in the persons of its great teachers and founders of orders. As long as painting exists, these figures will be admired for the unequalled intensity of the expression : the contrasts of devotion, of grief, of convulsed feeling and calm inward meditation, have never been more finely combined for general effect, than here " (p. 54, *Cicerone for Italy*).

THE RENAISSANCE.

DURING the Middle Ages, under the influence of deep religious fervor, men had renounced all freedom of thought and action, and had submitted unreservedly to the authority of the Church. Their minds had been in an unnatural state of tension and religious excitement during the Crusades, and the excitement had been kept up by the preaching of the new religious Orders of St. Francis and St. Dominic. Such a condition of things, in the nature of the case, could not continue longer. Unfortunately, political power and great wealth had corrupted the primitive purity of the Roman Church; and, when the re-action from the state of exaltation came, the Church was in no condition to prevent popular opinion from swinging to the other extreme.

The re-action from mediævalism produced the modern spirit of political and religious disunion. Men and women became conscious of their rights, and were ready to uphold these rights at any cost. Personal fame was demanded as the reward of personal excellence of any kind. Wealth and education were diffused, and served to level the distinctions between the upper and the lower classes. A spirit of religious tolerance appeared as the result of religious unbelief. Superstition became stronger, as faith in the great truths of Christianity grew weaker. Classic art and literature were re-discovered. A realizing sense of the attractions of the material world led men to study anatomy, physiology, natural history, and astronomy; while novelists and poets dwelt upon the charms of beautiful scenery. Every one was joyful, cares and sorrows were forgot-

ten or made light of, and life was transformed into a series of festivals. We must dispose of this most interesting subject in these few brief words, and pass on to the study of the great revival of art, produced by the newly awakened love for nature and the increased intellectual activity of the Renaissance.

It will be well, however, to preface our notice of the art of the period by defining two terms, which from this time forward will be employed very frequently. These terms are "idealism" and "realism."

The aim of the realistic artist is to produce illusion. He must understand perspective, must render differences in the substance and texture of things as they exist in nature, and must give correct ideas of distance and space.

His powers of representation, in the very nature of the case, are limited to a single aspect of a person or scene; and, as he cannot transfer every detail of nature to canvas or marble, he must show his discrimination in the selection of the characteristic and important features of the subject to be represented. With these unavoidable limitations, his desire is to produce a likeness, and his work is to be judged by its success in that line.

The idealistic artist, on the contrary, seeks, by means of his art, to express either his own thoughts, or the thoughts of others. His work is not to be criticised because it does not give correct ideas of nature or of man: the point to be decided is, whether it expresses the artist's meaning. Idealistic art, like a dead language, may have been perfectly intelligible at the time, and in the place, of its origin, and may be to us an unknown tongue until we can reproduce in our own minds the conditions under which it arose. This is pre-eminently the case with the symbolical pictures in the catacombs.

Of course the highest aim of an artist who idealizes is to create a universal language, an ideal so perfect as to be permanently intelligible. To attain this end, he must rise above the conventional signs which express to a limited audience the

ideas which he wishes to communicate ; and must study nature, selecting from what he sees, traits universally understood, and combining them to form an ideal which shall express what he has in his mind. Giotto's art is a higher kind of idealistic art than that of the catacombs : his figures are life-like, and he is conventional only in his treatment of landscape, architecture, and space. In the works of the artists of the High Renaissance we find that perfect idealism which is the result of complete mastery of technical knowledge, and its thorough subordination to the lofty conceptions which it embodies.

RENAISSANCE ARCHITECTURE.

BEFORE the fifteenth century was over, Gothic architecture had begun to decline, and men's minds were ripe for a change. This change first came in Italy, and was brought about by the revival of classic art. The most marked characteristic of the new style was a symmetry of the parts of buildings, almost oppressive after the fanciful irregularity of earlier times.

In Italy classic simplicity had never been quite obsolete, and the ground plans of Gothic churches there were readily adapted to the requirements of Renaissance architecture. A conspicuous difference is to be noticed in the number of bays into which large Renaissance churches are divided, when compared with Gothic cathedrals of similar proportions. The Renaissance architect increased the size of his piers and bays when he wished to increase the size of a building : the Gothic architect increased their number. As a result of this difference, we see that the most casual observer can appreciate the vast extent of a Gothic cathedral with its forest of columns and piers, while the size of the piers and

Ground
plans.

bays in a Renaissance church is comprehended by an effort of the reason, and not by the imagination.

The small stones used in the construction of walls by Gothic architects were abandoned in Renaissance buildings; or, if they were used from necessity, they were concealed by a facing of stone or plaster.

Walls and
columns.

Where the joints of the stones are carefully marked (Fig. 156), the name rustic-work is applied.

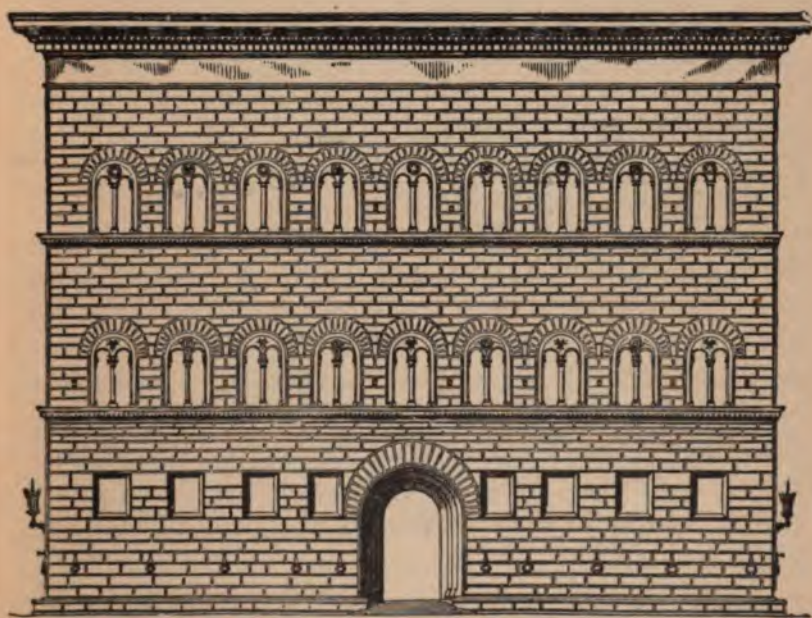


FIG. 156. The Strozzi Palace, Florence.

The classic orders re-appeared as decorative features, and classic porticos with pediments were often used. An interesting feature of many Italian palaces is the heavy projecting cornice of the upper story (Fig. 156), which is entirely out of proportion to the supports on which it rests. The windows in Renaissance palaces were often so grouped as to produce a very picturesque effect. They were seldom pointed.

Wood was a favorite material at this time, and vaulted stone roofs were unusual.

Materials.

The passion for order, which animated Renaissance architects, often induced them to conceal the interior arrangements of their buildings under a symmetrical exterior. Many objections have been made to this practice, and also to the use of plaster cornices, mouldings, and architectural details in imitation of stone. We must remember, however, that the great buildings of the time owe their success to their perfect and pleasing proportions as wholes, rather than to the beauty or completeness of their individual parts.

Renaissance architecture in Italy may be divided into the following periods :—

Early Renaissance, 1420–1500.

High Renaissance, 1500–1580.

Late Renaissance, or Baroque, 1580–1800.

The greatest Italian architect of the first period was Brunelleschi (1377–1446), the great art centre was Florence, and the most important buildings the Pitti and Strozzi Palaces, and the dome of Santa Maria del Fiori, the cathedral in Florence.

Brunelleschi studied the remains of ancient art in Rome so diligently, that people fancied he was seeking for hidden treasures among the half-buried ruins. It was not until many years later that it became apparent that he had found the treasure which he sought.

In 1418 a public proclamation was made, to the effect that fair payment would be made by the Board of Works of Florence for any designs or models that would solve the problem of erecting a dome for the cathedral. Fifteen models were presented, and among them one by Brunelleschi, which was subsequently adopted.

Ghiberti was associated with him in the superintendence of the work, which, in spite of many difficulties and embarrassments, was completed in 1436.

To Brunelleschi belongs the glory of having erected the first

great dome of the Renaissance. The problems involved in its construction once solved, and its magnificent effect both in the interior and exterior once demonstrated, the dome became one of the most characteristic features of Renaissance architecture.

The Strozzi Palace was designed by Cronaca, and begun in 1498. A heavy cornice crowned the upper story. Semicircular arches formed headings to the windows and the door. It is almost impossible to appreciate the effect of the massive palaces of Renaissance architecture from a mere illustration, which lacks the contrasts of light and shade produced by the bold cornices and clearly-defined openings.

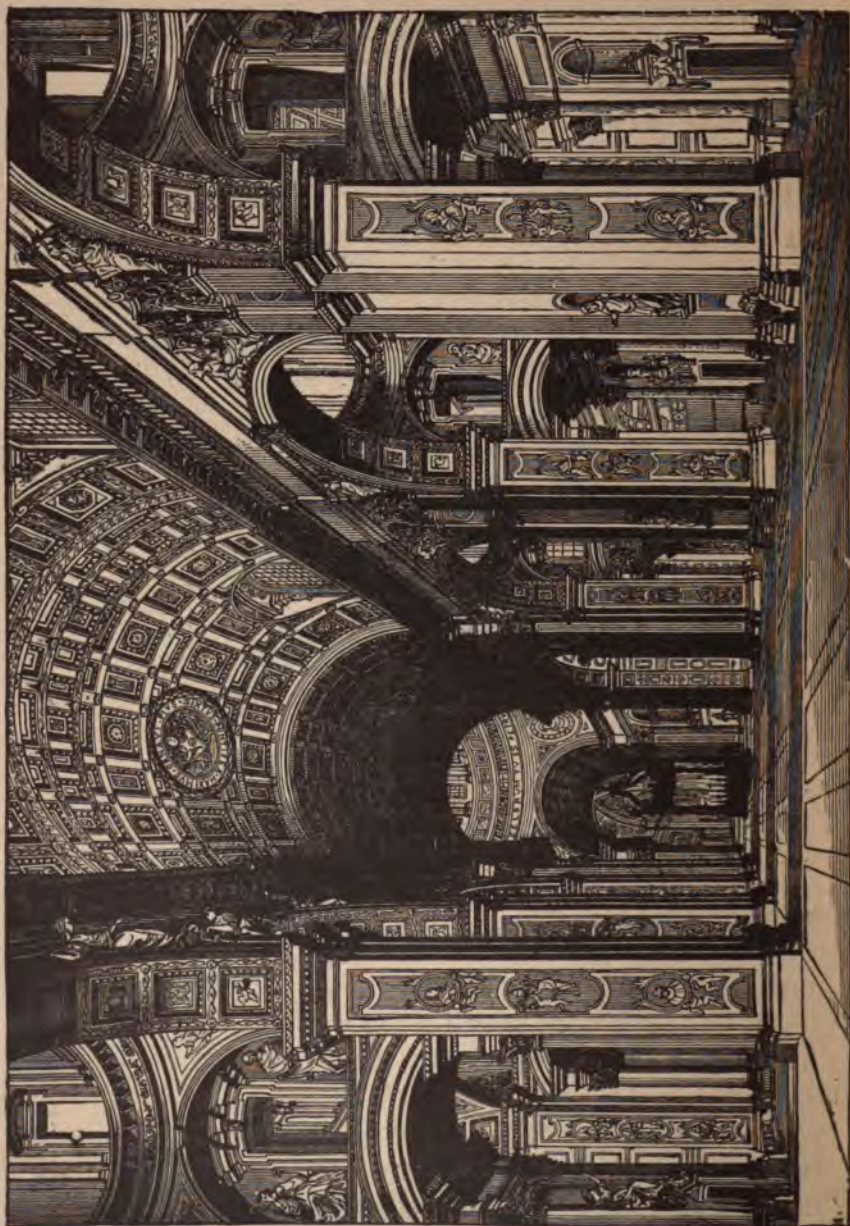
St. Peter's at Rome is the greatest monument of the High Renaissance in Italy. Pope Julius II. employed Bramante (1450-1514) to make a plan for a cathedral, which was to surpass every building previously erected in Europe. The corner-stone was laid in 1506.

High Renaissance.

The work had been carried on for six or seven years when Bramante's death made it necessary to appoint a new architect. The position was given first to one, then to another, and was at last intrusted to Michael Angelo, who superintended the work for eighteen years. The building, as he planned it, was a Greek cross, with a dome over the intersection of the arms. The changes that were made in this plan during the period of the Late Renaissance have been much criticised. Maderno lengthened the nave, and designed the portico; and Bernini in 1661 added the great court, surrounded by colonnades, as an approach to the façade. The long nave and portico prevent the effect of the dome from being seen from the façade, and it is not as impressive a feature as it would have been had Michael Angelo's designs been carried out.

There are four colossal bays in the middle nave, and the transepts and choir are each formed by a bay. The walls are faced with colored marble, and the dome is richly decorated.

The court of the Palace of the Cancellaria at Rome (Fig.



158) will give a good idea of the courtyards that formed one of the most beautiful features of Renaissance palaces of the period.

Overloaded and extravagant ornament marks the third and latest period of Renaissance architecture. The palaces of Venice, which retained some Gothic elements, are the finest buildings of the time (Fig. 159) in Italy.

Late Renaissance.

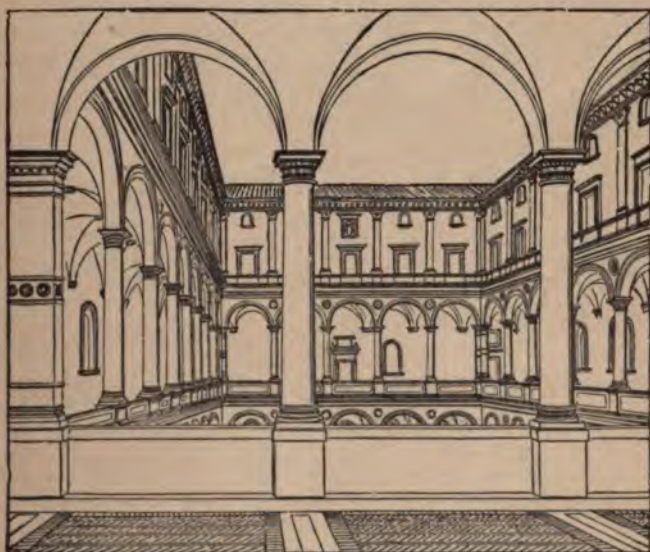


FIG. 158. Court of the Palace of the Cancellaria.

In France Renaissance buildings are usually classified according to the reigns of the prominent sovereigns.

Francis I. (1515-1547) introduced the style; and, during the latter part of his reign, the plans for the rebuilding of the Louvre were made by Serlio, an Italian. Pierre Lescot, who superintended the erection of the early part of the building, probably followed Serlio's designs in the main. In Fig. 160 we see a portion of the Louvre.

France.

We have few examples of pure Renaissance architecture in Belgium, Germany, the Netherlands, or, indeed, in any part of Northern Europe. A sort of transitional style, a combination of Gothic and Classic, prevailed in Germany, even as late as the seventeenth and eighteenth centuries.

Other
countries.

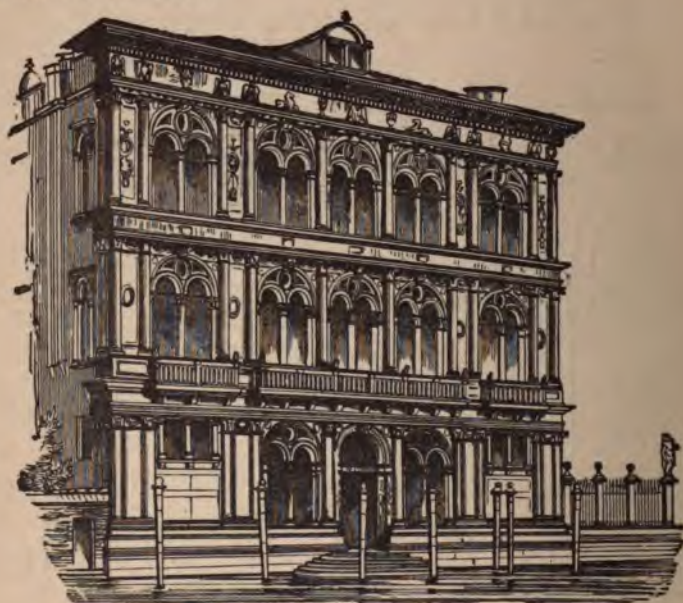


FIG. 159. Palazzo Vendramin Calergi, Venice.

In Spain Renaissance architecture passed through a transitional phase, a period of high development, and later a Baroque style was adopted.

In England the transition from Gothic to Renaissance is known as Elizabethan.

During the reign of James I., Inigo Jones (1572-1652) and Christopher Wren (1632-1723) introduced pure Renaissance architecture. St. Paul's, planned by Christopher Wren, is next to St. Peter's in size; but the inside is painfully bare.

In Queen Anne's reign a semi-Gothic Renaissance style became common.

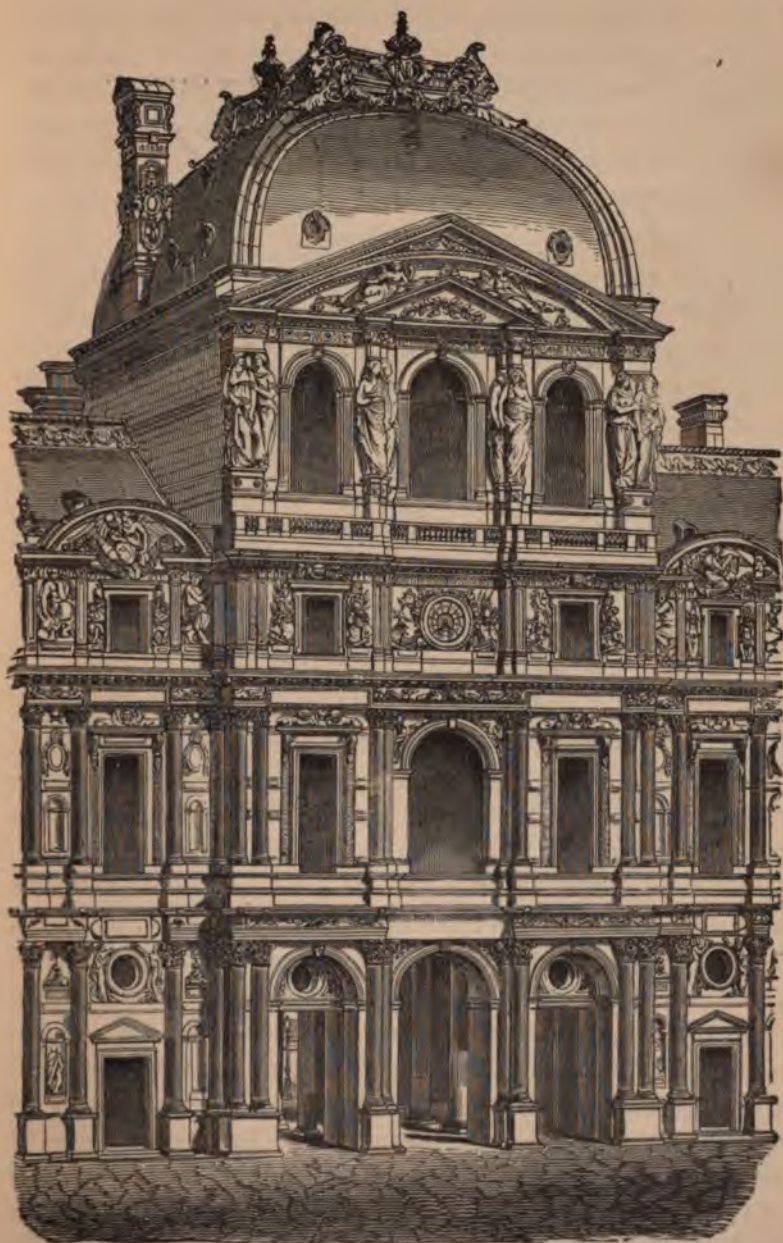


FIG. 150. Part of the Main Façade of the Louvre, Paris.

ITALIAN SCULPTURE IN THE FIFTEENTH CENTURY.

WHEN Nicolo Pisano effected a temporary revival in sculpture by means of his knowledge of antique forms, the mediæval spirit was too strong for the change to be a permanent one. In the fifteenth century, however, the great Renaissance movement began in Italy; and sculpture, as if in a measure prepared for the change, felt its influence before the sister art of painting.

Jacopo della Quercia was one of the earliest Renaissance sculptors of the Tuscan school. His reliefs were clearly cut, his draperies soft and flowing, and he was a faithful student of nature.

His reputation pales before that of his great contemporary Lorenzo Ghiberti. Ghiberti was the leader of Renaissance sculpture in Florence. He excelled the artists of the Gothic school in knowledge of anatomy, but he retained their feeling for simple broad folds of drapery. By a skilful combination of high relief, half relief, and low relief, he produced admirable effects of perspective; but his compositions were never overcrowded. In his later works he attempted to represent his subjects in a style more appropriate to painting than to relief. Indeed, his influence upon painting was almost as marked as his influence in his own legitimate sphere of sculpture. His masterpieces were the Bronze Gates of the Baptistry at Florence. The commission to execute these gates was an important one, and six artists entered the competition. The trial piece was to be a model for a relief of the Sacrifice of Isaac. Brunelleschi and Ghiberti were the most eminent of the competitors; but the repose of the figures in Ghiberti's design, and his keener appreciation of the laws of relief-sculpture, so impressed the

judges that he was ordered to undertake the work. There were twenty compartments in the northern gates, and each compartment contained a scene from New-Testament history. The panels were executed with conscientious care, and the compositions were quite original. An ornamental framework of leaves and animals divides and encloses the panels.



FIG. 161. From Ghiberti's Gate. The Baptistry, Florence.

The Florentines were so much pleased with Ghiberti's success, that he received the commission to make the eastern gates. He began work on them in 1424, and they were set up in 1452. The gates had ten panels, and the subjects upon them were taken from Old-Testament history. The border of flowers, fruit, and animals, which frames the panels, contains a number of little statuettes, besides twenty-four busts. Some of the statuettes and busts are exquisitely finished. In Fig. 161 we see one of the panels of the gate. In the middle,

Isaac is sending Esau in quest of the venison; and far in the background to the left, Esau is mounting a hill with his bow on his shoulder. In an architectural pavilion, we see Rebekah counselling Jacob, and Jacob hastening to follow her advice. In the foreground to the left, Isaac is in the act of blessing Jacob.

These bronze gates were the admiration, not only of Ghiberti's contemporaries, but of all those who came after him.

They were gilded when first put up, and Michael Angelo pronounced them fit to be the gates of Paradise.

Brunelleschi, as we have already said, was one of the unsuccessful competitors for the commission to execute the gates of the Baptistry. His chief fame rests on his work as an architect.

Donatello was a most careful student of nature. He reproduced what he saw, even when it was harsh or ugly. He was a very persistent worker, and his in-

fluence on both sculpture and painting was felt throughout Italy.

He often crowded his compositions, but the absolute truthfulness of his work makes it attractive. His knowledge of perspective was very profound, and he was the first to introduce the practice of foreshortening figures to adapt them to the position they were to occupy.



FIG. 162. Relief in San Antonio. Donatello, Padua.

Luca della Robbia began life as a goldsmith. He made

reliefs in terra-cotta, which he covered with a colored glaze of his own invention. He never attempted great historical compositions, which would have been unsuited to his material ; but devoted his attention to Madonnas surrounded by angels, to figures of saints, impersonations of virtues, singing boys and children. His singing boys and children were particularly lovely. Luca's four sons and his nephew, Andrea della Robbia (1437-1528), assisted him in his work, and carried on the art after his death.

Luca della
Robbia,
1400-1487.



FIG. 163. Madonna of Luca della Robbia.

Andrea Verocchio was the most distinguished of Donatello's followers. He worked in gold, silver, bronze, and marble; and all that he did was conscientiously finished. His outlines are softer than Donatello's ; but he lacked the inventive power of his master. He was very fond of multiplying minute folds in his draperies. The colossal bronze equestrian statue of the Venetian general,

Andrea
Verocchio,
1432-1488.



FIG. 164. Equestrian Statue of Gen. Bartolommeo Colleoni. Verocchio, Venice.

Colleoni, is Verrocchio's greatest work. It was erected in front of S. Giovanni e Paolo in Venice after Colleoni's death.

Antonio

Pollajuolo,
1433-1498.

Antonio Pollajuolo's style resembles that of Andrea Verocchio. He was as realistic in his delineation as Donatello, but he was a little inclined to exaggerate actions and feelings.

Benedetto

da Majano,
1442-1498.

Majano was eminent as an architect, and excelled in wood-carving. The marble reliefs for the pulpit of Santa Croce, at Florence, representing scenes from the life of St. Francis, are his work.

Early Renaissance sculpture in Italy outside of Tuscany was inferior in quality. Most of the great works of the period were architectural; as the sculptures for the façade of the Certosa at Pavia, and for the cathedrals of Como and Milan. In Venice splendid monuments were erected to the Doges.



FIG. 165. Relief from the Marble Pulpit in Santa Croce. Benedetto de Majano, Florence.

The most magnificent of these was the monument of Andrea Vendramin (d. 1478) in S. Giovanni e Paolo. It would be interesting to follow out the gradual progress of sculpture in North Italy; but, as it is comparatively unimportant, we cannot do it in our brief limits

HIGH-RENAISSANCE SCULPTURE IN ITALY.

SCULPTURE during the Early Renaissance differed from sculpture during the High Renaissance very much as the painting of the two periods differed.

The artists, profiting by the accumulated knowledge of the earlier generation, sought to create ideal forms.

"The life of Raphael," says Lübke, "marks the limits of this golden age. To explain its brevity, it is not sufficient to point out that in all things the attainment of an aim is slow and laborious, and the tarrying at the point reached is but short; that human nature cannot long endure that finer air which blows on the summits of idealism, and soon longs again for the thicker atmosphere of earthly lowlands. Other circumstances were at work also. The antique was, to those great artists who sought to emulate it with all the earnestness of their nature, a fountain of rejuvenescence from which the art could drink new life. But, as the antique ideas had to be employed on Christian material, a discord soon appeared, which at first tended to the injury of the Christian subject. But, as soon as the form was over-highly esteemed and cultivated, it became hollow and spiritless, because it could only be thus elevated at the cost of its meaning."

Leonardo da Vinci's fame as a sculptor rests on his equestrian statue of Francesco Sforza at Milan. A few sketches and engravings are the only memorials of this masterpiece.

Giovanni Rustici, celebrated as an architect, executed a
Francesco very remarkable bronze group for the north portal
Rustici, of the Baptistery of Florence. St. John is address-
1476-1550. ing a Pharisee and a Levite. The figures are larger than life, and the faces are very characteristic.

Sansovino has been called the Raphael of sculpture, his conceptions were so pure, and his forms so perfect. His group

of the Baptism of Christ occupies the same position over the eastern portal of the Baptistery that Rustici's occupied over the northern. There is a solemn earnestness and dignity about the figure of Christ; and John is powerful, and full of physical and spiritual energy, as he performs the solemn rite.

Andrea
Sansovino,
1460-1529.



FIG. 166. Baptism of Christ. Andrea Sansovino.

After 1513 Andrea superintended the marble decorations for the Holy House at Loreto. This house was the house of the Virgin, supposed to have been carried by angels from Bethlehem to Loreto. Sansovino had many pupils and assistants in the undertaking, and only two of the reliefs were entirely the work of his hands. It is probable, however, that he made most of the designs. The reliefs were in an architectural frame-work designed by Bramante, consisting of Corinthian semi-columns supporting a frieze and entablature.

Raphael made designs for sculpture, and probably executed some works with his own hands.

Benvenuto Cellini was celebrated for his goldsmith's work. He made a bronze figure of Perseus, now in the Loggia de Lanzi at Florence. His most remarkable production is his autobiography, which gives us a vivid picture of the manners and customs of his time.

Michael Angelo opened up an undreamed-of future for his favorite art of sculpture. "Donatello," says Lübke, "disdained beauty in order to imitate the rich display of animated external life. Michael Angelo despised it because it impeded the development of the innermost life of thought."



FIG. 167. Medal of Pope Clement VII. Benvenuto Cellini.

He aimed at an ideal so high that he never reached it, and all his works are in a measure incomplete. He seems to have been burdened with a restless, insatiable craving to express the mighty thoughts which were surging in his brain, and he seems to have been ever dissatisfied with his achievements. Many of his works were allegorical, meaning more than appears at first sight; and their very incompleteness gives them a mysterious power over our imagination. He carried the modern idea to an extreme; and, in order to give the fullest possible expression to some abstract thought, he violated all the laws of natural proportion, and made his figures monstrous and ungainly.

The colossal marble statue of David, which once stood in

front of the Palazzo Vecchio, and is now under cover in the



FIG. 168. Michael Angelo's Moses, Rome.

Belle Arte, was completed in 1501. It was the first work in which Michael Angelo showed the real stamp of his genius, and

broke loose from all pre-established traditions. It was carved out of a rejected block of marble.

In 1503 Michael Angelo was called to Rome to design a mausoleum for Pope Julius II. The original plan was a sarcophagus enclosed in a parallelogram adorned with nude figures of men in fetters. They were allegorical representations of the arts conquered by the Pope, and chained at his death. Statues of Moses and Paul and Rachel and Leah, the latter representatives of the active and contemplative life, were to be placed on projections at the sides, in company with other colossal statues.

The monument was completed in a modified form in 1545, and set up in St. Pietro in Vincoli at Rome. The colossal statue of Moses occupies the most important position, with Rachel and Leah on either side.

"This statue," says Gregorius, "seems as much an incarnation of the genius of Michael Angelo as a suitable allegory of Pope Julius, who, like Moses, was a lawgiver, priest, and warrior. The figure is seated in the central niche, with long



FIG. 169. One of the so-called Captives, intended for the Tomb of Julius II. Michael Angelo.

flowing beard descending to the waist, horned head, and deep sunk eyes, which blaze, as it were, with the light of the burning bush. . . . If he were to rise up, it seems as if he would shout

forth laws which no human intellect could fathom. . . . There is something infinite which lies in the Moses of Michael Angelo. The sadness which steals over his face is the same deep sadness which clouded the countenance of Michael Angelo himself," — the sadness of a great soul that realized, in some degree, the awful chasm between God, in His infinite holiness, and the sons of men, in their pettiness and folly.

The horns on Moses' head show Michael Angelo's familiarity with the Vulgate translation of the Bible. The word which is rendered "rays" in our version is there given as "horns." Two figures of slaves, now in the Louvre, were originally intended for this monument. Their faces express the most profound mental suffering, arising from the keenest appreciation of their painful and humiliating situation.

The next greatest works of Michael Angelo's life are the monuments to the Medicis in St. Lorenzo in Florence. On the rounded lids of the sarcophagus, which serves as a base for the pedestal upon which Giuliano's statue rests, are figures of Day and Night. Night is particularly admirable. All the muscles are relaxed in the absolute restfulness of sleep. The figure of Day is incomplete. Giuliano is dressed in armor, and his whole bearing is martial. Lorenzo, on the other monument, rests his head on his hand in profound thought.

UPPER ITALY.

SCULPTURE in Upper Italy, during the Early Renaissance, had been harsh and realistic, but now became more graceful and beautiful under the influence of Andrea Sansovino.

Among the sculptors worthy of note, we may mention Alphonso Lombardi (1488-1537) of Bologna, and Antonio Begarelli (till 1565) of Modena. Alphonso's style was vigor-

ous and natural. Many of his famous statues were executed in clay. Begarelli's finest works were also in terra-cotta. In his compositions he follows the laws of painting rather than those of sculpture. Michael Angelo is said to have been a



FIG. 170. Relief from the Bronze Door of San Marco.

great admirer of his work, and to have said of it, "If this clay were marble, alas for the antique statues!"

Andrea Riccio (1480-1532) of Padua had a great deal of imagination, and his groups were very spirited.

Jacopo Sansovino, 1479-1570. The greatest master of Upper Italy, however, was a Florentine, Jacopo Tatti, named Sansovino after his master Andrea.

His greatest works were executed at Venice. The most

remarkable of them is the bronze door of the sacristy of St. Mark's, which reminds us a little of Ghiberti's work at Florence.

Sometimes his style is a little overloaded and exaggerated, but he did not fall into the mannerism of the followers of Michael Angelo. In Fig. 170 we have one of the panels from St. Mark's, representing the Entombment. The composition is admirable. In the background we see Mount Calvary and the Crucifixion. The men who are laying the Saviour in the carved marble sarcophagus in the foreground are straining every nerve. Joseph of Arimathea supports the head, and several women at the right uphold the Virgin. The attitudes expressive of grief are a little exaggerated.

Girolamo Lombardi was one of the principal artists employed by Sansovino in the work on the Casa Santa.

EARLY RENAISSANCE SCULPTURE IN THE NORTH.

THE Gothic style of architecture prevailed in the northern part of Europe as late as the middle of the sixteenth century. As long as all the great works in sculpture were connected with architecture, and subservient to it, there was no opportunity for a free development of the realistic spirit of the Renaissance. In Late Gothic buildings, however, sculpture was not as common as in those of the earlier periods; and in the execution of monuments and altar-pieces, the tasks commonly allotted to her, sculpture gradually shook herself free from the architectural laws that impeded her progress towards realism. There were many points of dissimilarity between Italian and Northern Renaissance sculpture. As a rule, the

names of sculptors in the North are unknown : they scarcely laid claim to the title of artists, but rather considered themselves artisans. In Italy the greatest sculptors produced ideal forms : in the North they seldom rose above the representation of individual character. In Italy the artists were surrounded by what was beautiful : in the North the living subjects from which they studied were marked by striking peculiarities, but not by fine features or graceful bearing. The draperies, which in Italy were simple, and hung in broad folds that seemed to display to better advantage the forms that they covered, in the North were heavy, with complicated folds, and completely hid the anatomy of the figures.

In Italy painting followed the lead of sculpture : in the North sculpture was merged into painting.

Sculpture of the Renaissance period throughout Europe was historical, as distinguished from the symbolical and allegorical sculpture of earlier times ; but Italian Renaissance sculpture was epic, and Northern was dramatic.

RENAISSANCE SCULPTURE IN GERMANY.

WOOD-CARVING was the field in which the picturesque tendency of Renaissance sculpture first became apparent in Germany.

Wood was such a soft material, that figures in high, low, and half relief, were easily executed in it. Perspective effects were produced, and scenes from the miracle-plays of the time were often represented in a very realistic manner.

Hans Schühlein and Jörg Syrlin (later half of the fifteenth century) were eminent wood-carvers of the school of Ulm. Schühlein used color in his carvings : Syrlin relied entirely on the form for the effect of his work. Syrlin's finest carvings

are on the choir-stalls at Ulm. There are two rows of stalls in the cathedral choir. The high backs are finished with Gothic finials and gables and a cornice, and decorated with two rows of figures. Syrlin evidently understood anatomy. His heads are fine, and his hands exquisitely modelled.



FIG. 171. Portrait of Jörg Syrlin (?). From his Choir-Stalls in the Cathedral at Ulm.

Nuremberg was the Florence of German sculpture, and claims the greatest wood-carver of the early Renaissance — Veit Stoss (about 1438) — as one of her citizens. He seems to have been a thorn in the flesh to his fellow-citizens; for he was “a restless and graceless man, who caused much uneasiness to the honorable council and the whole town.” Whatever he may have been as a man, his talent as an artist was unmistakable.

His works were very refined, and full of feeling. His masterpiece is *The Angel's Salutation in the Church of St. Lawrence*.

"This colossal work is suspended from the vaulted ceiling in the centre of the choir. *The Salutation of the Angel* is somewhat stormy in character. As if flying, he rushes by, so



FIG. 172. From the Seven Stations of Adam Krafft. Sixth Station: Christ Fainting beneath the Load of the Cross.

that his garments, agitated by the motion, float around him, and his figure is almost lost in the inflated folds. The Virgin is full of regal majesty, though her action is somewhat constrained. One hand is placed on her bosom: with the other she holds a prayer-book. Around her, in bas-relief on a circle of medallions, are the seven joys of the Virgin."

Michael Wolgemuth and Albert Dürer, both eminent painters, were skilled in wood-carving. They also belonged to the Nuremberg school.

Sculpture in stone developed later than wood-carving, but developed in the same direction. The greatest master of stone sculpture in Germany was Adam Krafft, a native of Nuremberg.

Adam Krafft,
1430-1507.

One of his most important works was the Seven Stages of the Cross, on the road leading to the Cemetery of St. John. The figures are in high relief: they are not idealized; their costumes reproduce the Nuremberg costumes of the day, and the drapery is full of angular folds. The expression of the Christ is noble, and His face calm.

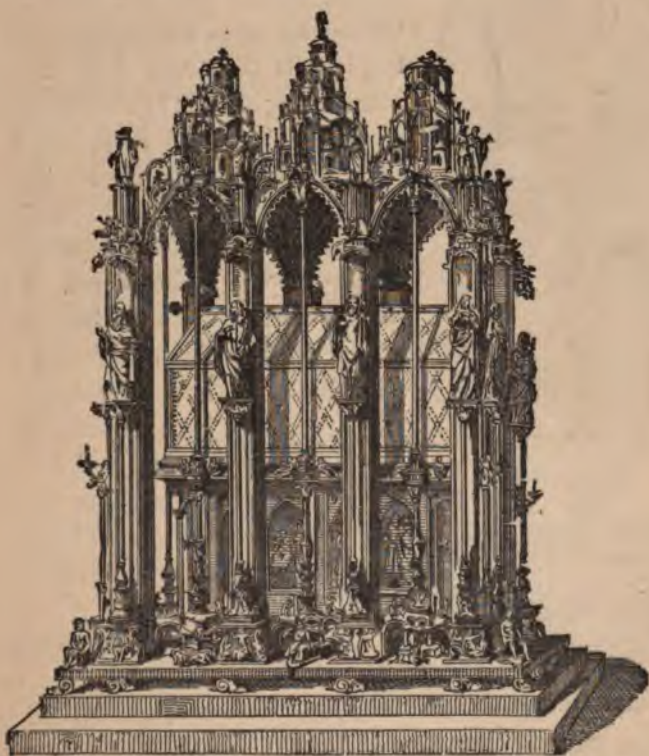


FIG. 173. The Tomb of St. Sebald. By Peter Vischer and his Sons. In the Church of St. Sebald, Nuremberg.

Tilman Riemenschneider (b. about 1460) of Wurtzburg was another stone-carver of note.

His monument to the Emperor Henry II. and his wife Kuni-gunde is a remarkable work. It consists of a richly decorated sarcophagus, upon which are excellent portrait-figures of the

emperor and empress. Five scenes from their life are on the sides of the sarcophagus.



FIG. 174. Peter Vischer. From his Tomb of St. Sebald.

Nuremberg, the headquarters of wood-carving and stone-sculpture, was no less eminent in bronze-work.

Peter Vischer (d. 1529), like Albert Dürer, always put the date and his monogram upon his works. His masterpiece is the tomb of St. Sebald at Nuremberg (Fig. 173). The sarcophagus of the saint rests on a base decorated with four scenes from his life in bas-relief. A Gothic baldachino, supported on eight slender columns, surmounts the sarcophagus. On one of the narrow sides we have a statuette of St. Sebald in his pilgrim's dress, with his staff and long beard. On the other side is a portrait of Peter Vischer, with his tools and workman's apron (Fig. 174), a genuine German of the sixteenth century. The whole is decorated with richly sculptured ornaments.

Among the monuments executed by Peter Vischer during the latter part of his life, we may mention his monument to Cardinal Albrecht von Brandenburg at Aschaffenburg, and that of the Elector Frederic the Wise, at Wittenberg. In the latter the prince is represented in relief in a Renaissance frame. His figure is full of fire and manliness.

EARLY AND HIGH RENAISSANCE IN OTHER COUNTRIES OF EUROPE.

WE must mention the names of two famous French sculptors of this time, — Jean Goujon (1515-1572), who executed some fine reliefs, now in the Louvre, for the fountain of the Innocents; and Germain Pilon (d. 1590), who made a very famous group of the Three Graces.

In the Netherlands sculpture was undeveloped. In Spain it had a Gothic tendency. A sculptor of note in that country was Alonzo Berruguete (1480-1562), also an architect and a painter. His greatest work was the tomb of the Archbishop and Inquisitor Don Juan Tavera, in St. John Baptist at Toledo.

In England we find many tomb-sculptures and a few wood-carvings.

THE LATE RENAISSANCE SCHOOL OF SCULPTURE IN EUROPE.

SCULPTURE during the Late Renaissance period displays the same characteristics throughout Europe, — exaggerated sentiment, violent action, and mannerism.

In Italy the example set by Michael Angelo was followed by those who came after him. Sculptors sought to create ideals, but only succeeded in producing far-fetched effects. They had no thoughts to express; and their soulless forms are mere mannerisms, that are neither attractive nor interesting. There were some honorable exceptions to this rule. One was Giovanni da Bologna (1524-1608), a Netherland artist. His well-known bronze Mercury in the Uffizzi at

Florence is a striking example of the daring impersonations of abstract ideas common to his time. The graceful figure of Mercury, who seems about to take his flight towards heaven, is balanced on one foot on a bronze Zephyr.



FIG. 175. Apollo and Daphne. Bernini.

Lorenzo Bernini, the architect (1598–1680), was an eminent sculptor of his day. He was very fond of dramatic effects, which, however beautiful, lack the repose which ought to characterize monuments in marble.

In Fig. 175 we have a group by him of Apollo and Daphne. The latter is on the point of turning into a laurel-bush.

Alessandro Algardi (1598–1654) was the most important of Bernini's numerous followers.

Among the French sculptors of the period we may mention
France.

Pierre Puget (1622–1694), sometimes called the Rubens of sculpture; François Girardon (1630–1715), noted for the exaggerated grace of his female figures; Jean Baptiste Pigalle (1714–1785), and Jean Antoine Houdon (1741–1828).

The Netherlands. Franz Duquesnoy (1594–1644), a rival of Bernini, was a native of the Netherlands.

Andreas Schlüter (1662–1714) executed a very fine statue of the Great Elector, for the long bridge at Berlin.

Germany. Schlüter was an eminent architect as well as a painter. Germany produced very little sculpture of importance during this period.

George Raphael Donner was a Viennese sculptor of some note. He lived in the early part of the eighteenth Austria. century.



FIG. 176. Equestrian Statue of the Great Elector. By A. Schlüter.

RENAISSANCE PAINTING.

"PAINTING," says Symonds, "had to omit the very pith and kernel of Christianity as conceived by devout, uncompromising purists. Nor did it do what the Church would have desired. Instead of riveting the fetters of ecclesiastical authority, instead of enforcing mysticism and asceticism, it really restored to humanity the sense of its own dignity and beauty, and helped to prove the untenability of the mediæval standpoint; for art is essentially and uncontrollably free, and, what is more,

is free precisely in that realm of sensuous delightfulness from which cloistral religion turns aside to seek her own ecstatic liberty of contemplation. . . . Because the freedom of the human spirit expressed itself in painting, only under visible images, and not, like heresy, in abstract sentences; because this art sufficed for Mariolatry, and confirmed the cult of local saints; because, its sensuousness was not at variance with a creed that had been deeply sensualized,—the painters were allowed to run their course unchecked."

"In the beginning of the fifteenth century," says Burckhardt, "a new spirit entered into painting in the West. Though still employed in the service of the Church, principles were henceforward developed quite unconnected with the programme given simply by the Church. A work of art now gives more than is required by the Church; over and above the religious associations, it presents a copy of the real world; the artist is absorbed in the examination and the representation of the outward appearance of things, and by degrees learns to express all the various manifestations of the human form, as well as of its surroundings (realism). Instead of general types of face, we have individuals: the traditional system of expression, of gestures, and draperies, is replaced by the endless variety of real life, which has a special expression for each occasion. Simple beauty, which hitherto had been sought for, and often found, as the highest attribute of the saints, now gives place to the distinctness and fulness in detail which is the principal idea of modern art; and, wherever it does appear, it is a different and sensuous beauty, which must not be stinted of its share in the real and earthly, because else it would find no place in the modern world of art."

We shall divide Renaissance painting in Italy into three periods. The first, the period of preparation, when artists, absorbed in the newly-discovered attractions of the natural world, and unable to comprehend it as a whole, devoted themselves to special studies, either in perspective, anatomy, com-

position, or colors. The second period is the period of perfection, during which brief time such men as Leonardo, Raphael, Michael Angelo, and Titian attained a many-sided excellence, based on the studies of the earlier generation. To them we owe the creation of the ideals of the Renaissance. The third and last period is the period of decline, the period of mannerism, and soulless imitation of the works of earlier artists.

THE EARLY RENAISSANCE IN ITALY.

THE new impulse for which painting seemed to have been waiting since Giotto's death was given by a certain Masaccio. He was enrolled in the guild of Florentine painters at the early age of nineteen, and died in poverty when he was only twenty-seven. He carried out in painting the new ideas which Brunelleschi, Ghiberti, and Donatello had already introduced into sculpture. His masterpieces are in Florence, in the Brancacci Chapel in the Church of the Carmine. The decorations of this chapel are by Masolino (1403-1440 *cir.*), Masaccio, and Filippino Lippi. The Expulsion from Paradise, the Tribute Money, Peter Baptizing, Peter and John healing the Cripple at the Gate Beautiful, and the Cure of Petronilla, are by Masaccio. Masolino painted Adam and Eve before the Fall, and his Eve was the first really beautiful nude female figure of modern art.

Masaccio,
1401-1428.

In Peter Baptizing (Fig. 177), we see that Masaccio had mastered lifelike action in the male figure. The groups of spectators are not arranged with a view to architectonic effect, nor are they idealized. They are the people of Florence, Masaccio's contemporaries. Masaccio, in his love of the picturesque, never lost sight of the thought of his picture. St.

Peter, for instance, attracts our attention at once by his dignity and his presence; and we realize that he is the central figure of the composition.



FIG. 177. Peter Baptizing. From the Fresco by Masaccio in S. Maria del Carmine, Florence.

Uccello was an apprentice of Ghiberti's. He devoted his attention to perspective and foreshortening. Paolo Uccello, "Born," say Crowe and Cavalcaselle, "in an age 1396-1479. in which the science of perspective was already an object of ceaseless research, in which Brunelleschi was to teach Masaccio the rudiments of that science, Ghiberti was to in-

troduce it in spite of all previous experience into bas-reliefs, and Donatello was preparing to show its use in altering the natural forms of statues to suit the place in which they were intended to rest, it was no wonder that his bias should lie in that direction." His drawing is characterized by hardness of line, and his figures remind us that he studied from bas-relief.



FIG. 178. St. John taking Leave of his Parents. From the Fresco by Fra Filippo Lippi, Cathedral of Prato.

Fra Filippo Lippi delights in beauty, in life, and in action for their own sake. He was a remarkable colorist, but was comparatively ignorant of perspective, although the atmosphere which he introduced into his pictures took its place to a great extent. His drapery was

peculiarly graceful; his Madonnas a little too suggestive of domestic life in Florence. St. John taking Leave of his Parents is from one of his frescos of the history of St. John Baptist and St. Stephen, in the choir of the Cathedral of Prato.



FIG. 179. SS. Peter and Paul before Nero. From the Fresco by Filippino Lippi, Santa Maria del Carmine, Florence.

Sandro Botticelli, a pupil of Fra Filippo, was an industrious and prolific artist. He was one of the first painters of mythological scenes, and showed a great fondness for portraying action and emotion. His attempts at ideal beauty were unsuccessful, and resulted in a great sameness in the type of his heads. He worked in the Sistine Chapel.

Filippino Lippi studied with Botticelli. His coloring was gay. His compositions were a little overcrowded, and his draperies clumsy. He excelled in a delicate feeling for beauty, and was a worthy successor of Masaccio, whose work in the Brancacci Chapel he was called upon to complete (Fig. 179).

Filippino
Lippi,
1459(?)–1504.



FIG. 180. Subject from the History of Noah. Fresco by Benozzo Gozzoli, Campo Santo, Pisa.

Cosimo Rosselli (1439–1506) displays little or no originality; and somewhat the same criticism may be passed upon Benozzo Gozzoli. He was quick to appropriate and reproduce pictorial features from the works of other artists of his time, but he never showed inventive genius. His architectural and landscape details were very magnificent.

Benozzo
Gozzoli,
1424–1496.

- Andrea Castagno (1406 *cir.*–1480) was coarsely realistic.
- Ghirlandajo was the greatest of this early series of painters.

"He opposes the realism which threatens to lose itself in following out its own principles in the name of the permanent principles of art. He, too, feels the charms of living beauty, and is capable of reproducing it; but he makes this subordinate to the lofty, serious character of the holy personages, and the higher meaning of the moment represented. The beautiful figures taken from living personages, collected in excellently arranged groups, introduced as spectators of the incidents, take part in the noble and grand conception of the whole." (*Burckhardt.*)



FIG. 181. The Calling of Peter and Andrew. From the Fresco in the Sistine Chapel, by Domenico Ghirlandajo.

The group from a fresco in the Sistine Chapel belongs to his early works (Fig. 181). In Fig. 182 we have an incident from the life of St. John, from the choir of Santa Maria Novella in Florence, which represents the work of his riper years.

We have but one picture extant, the Baptism of Christ, by Verrocchio, the master of Leonardo. The careful modelling and finish of this work demonstrates his excellence in painting as well as in sculpture.

Andrea
Verrocchio,
1432-1488.

"He was," says Vasari, "a goldsmith, a master of perspective, a sculptor, a carver, a painter, and a musician." He seems to have represented that "combination of science and art which was continued and perfected by Leonardo."

In the work of Lorenzo di Credi, the pupil of Verrocchio, and fellow-pupil of Leonardo, we see traces of the influence of both artists. Lorenzo was a master of perspective. He had great perseverance, a quality that is often an excellent substitute for genius; and he accomplished much excellent work.

Lorenzo
di Credi,
1459-1537.



FIG. 182. Zacharias naming John. From the Fresco, by Domenico Ghirlandajo, in the Choir of Santa Maria Novella.

Signorelli received an education from the great Paduan master Pietro della Francesca, but his works show the influence of the Florentine school. He had a passion for the nude, which governed his choice of subjects, and marked him in a certain sense as the forerunner of Michael Angelo. While he equals Ghirlandajo in his conception of a scene, he shows less discrimination in his selection of individual forms, and inclines a little to coarseness. "The

Luca
Signorelli,
1441-1523.

truth," say Crowe and Cavalcaselle, "was what Signorelli thus early strove to attain ; but the truth in art, as in the daily intercourse of men, frequently and justly offends unless taste or tact soften its asperities." In his series of frescos for the Duomo at Orvieto, his best and worst traits are clearly visible. This series comprises The Coming of Antichrist, The Resurrection of the Dead, Hell, and Paradise. Signorelli also worked in the Sistine Chapel.

PAINTING IN NORTH ITALY.

THE most important school of North Italy is the Paduan school. It was founded by Francesco Squarcione. Francesco Squarcione, 1394-1474. Squarcione was not a skilful painter himself ; in fact, he began life as a tailor and embroiderer : and the importance given to his name is due to his energy as a collector of antique statues, reliefs, and architectural fragments, in Greece and Italy, from which his pupils studied. The works of this school had a strong affinity with sculpture. The Paduans were fond of decorative details, such as garlands of fruit and flowers ; they sought to reproduce antique drapery ; they excelled in bold effects of light and shade, and their coloring was rich and deep.

Andrea Mantegna, 1431-1506. Mantegna was the only really great artist of the school. He studied in the workshop of Squarcione, who was his foster-father.

He was familiar with the masterpieces of Donatello in sculpture, and of Filippo Lippi and Jacopo Bellini in painting. His faults and virtues are best exemplified by his frescos in the Eremitani Chapel at Padua, representing scenes from the life of St. James. Mantegna was the first Italian artist who adhered to one point of sight ; and he was so fond of perspective, that

we see him creating difficulties in order to master them, leaving doors open or ajar, and introducing complicated architectural backgrounds. His conception of his subjects is not so elevated



FIG. 183. St. James cures the Paralytic. A Fresco from the Series in the Church of the Eremitani, Padua, by Andrea Mantegna.

as that of the Tuscan masters, but his grouping and his action are unsurpassed. It is as clearly seen in his work, as in the work of the inferior masters of the Paduan school, that he studied

from sculpture. He was much influenced by Donatello, and attempted in painting what Donatello attempted in sculpture; i.e., to adapt his work for the position it was to occupy. Clear outlines and harsh coloring characterized his frescos. He was celebrated as an engraver as well as a painter; making copper-plates of his own works, and of many of the works of contemporary artists.

In Brescia, Bergamo, Genoa, Verona, Modena, and Parma, the influence of the Paduan school predominated. There were, however, no individual painters in these places who deserve mention here.

At Ferrara, under the patronage of the Este family, a school of painting grew up, of which Cosimo Tura was the leader. The frescos in the Schivanoja Palace, representing scenes from Duke Borso's life combined with signs of the zodiac and heathen gods and goddesses, the most interesting productions of the school, are a curious illustration of Italian thought of the time. Classic subjects are oddly mingled with little details from the court and domestic life of a petty Italian prince.

At Vicenza we have Bartolommeo Montagna, half a Venetian. He was harsh in execution and coloring, like the Paduans.

In Siena, either the Tuscan or Paduan manner was followed.

Francia of Bologna exhibits in his works a curious combination of Umbrian sentiment and Paduan realism, The expression was often peevish; but the drapery was very good, and the costumes, armor, and ornamental details were studied from life. His grouping was more lifelike than Perugino's.

Lorenzo Costa followed Francia's style, but was a better master of the technicalities of his art.

A deeply religious spirit lingered about the birth-place of St. Francis, long after it had become extinct in other parts of Italy; and, accordingly, we find the Umbrian school

characterized by devotional thought, and intense and fervent expression.

Niccolo Alunno of Foligno, in spite of coarse painting and imperfect knowledge of the human form, was a worthy predecessor of Perugino in the expression and beauty of his heads.

Pietro Perugino was a great man; and the fact that he turned his art into a mere handicraft is all the more to be regretted because he had real genius. In Fig. 185 we have a work of his best period. His frescos in the Sistine Chapel belong to the same time. Perugino excelled

Pietro
Perugino,
1446-1524.

in portraying holy grief and deep devotion; but, when he became aware that the wonderful expression of his faces excited profound pleasure in all spectators, he committed the fatal mistake of reproducing the forms that he created, until he fell into a decided mannerism. His coloring was good, but a little hard; his detail excellent when he tried to make it so; his drapery was not a strong point. The perfect loveliness of his faces, full of sweet expression and profound



FIG. 184. Madonna and Child, with St. John. Francia, - Dresden.

devotion, is the chief charm of his work. He lacked the deep personal earnestness of Fra Angelico, however; and there is a faint suggestion of an assumed holiness in some of his pictures, which prevents them from touching us as they otherwise would.

Pinturicchio helped Perugino in his work in the Sistine Chapel. In his early paintings he showed a certain fondness for the Florentine manner, but later he was thoroughly Peruginesque. He often repeated himself. He was fond of elaborate backgrounds, of landscape and buildings; but his heads charm us by their simplicity. He executed many great historical frescos; among others, stories from the New Testament, in the Borgia apartments in the Vatican.

Bernardino
Pinturic-
chio, 1454-
1513.



FIG. 185. Madonna adoring the Infant Christ. Perugino, Pitti Palace, Florence.

Giovanni Lo Spagna deserves mention as an artist who entered into the spirit of the Umbrian school, and has left some excellent work.

EARLY RENAISSANCE PAINTING IN VENICE.

THE style of Giotto never attracted the Venetians, nor did it influence their art. Their taste was more in sympathy with Oriental magnificence than with the quiet excellence of the Tuscan schools.

In the early part of the fifteenth century we find rival schools of art in Venice and on the island of Murano, separated from Venice by a narrow channel. The school of Venice was inferior to the Muranese school, until Paduan influence began to make itself apparent. The advent of Antonelli da Messina, a pupil of the Van Eycks, who understood painting in oils, introduced a new element; and the Vivarinis, the representative painters of Murano, saw the Bellinis surpassing them in the use of the new vehicle.

Johannes and Antonio da Murano were the predecessors of Bartolommeo Vivarini, a careful imitator of Mantegna. His coloring was cold, but his figures were solemn and dignified. Luigi Vivarini had a lighter and more graceful style, which he may have owed in part to the Bellinis. Carlo Crivelli occupies a position between the Bellinis and Vivarinis.

In the work of all these artists we see the influence of Mantegna in the statuesque character of the figures, as well as in the decorative details.

Giacomo Bellini, the father of Giovanni and Gentile, has left little behind him except a sketch-book, now in the British Museum. It is a most interesting relic, as throwing light upon the style of his compositions, and exhibiting his careful studies of men and animals from life.

Gentile Bellini derived a correct knowledge of perspective from the Paduans, and was influenced in the pose and drapery of his figures by Donatello. He was also a student of nature. He has left an inter-

Gentile
Bellini,
1421-1507.

esting portrait of Sultan Mehemet, the conqueror of Constantinople, who in 1479 invited the Doge of Venice to his son's wedding, and requested the signoria to furnish him with a good painter. Gentile has left another memento of his Eastern journey in his picture of the preaching of St. Mark at Alexandria. This picture presents a marked contrast to the narrative paintings of the Florentine school. The composition is stiff, and the figures wooden.

In Giovanni Bellini we have the Giotto of Venetian painting. It is to him that we probably owe the new arrangement of altar-pieces, in which the saints are no longer placed on separate panels, but are grouped around the enthroned Madonna in a "*Santa Conversazione*," a style of picture most characteristic of Venetian religious painting. The saints are not engaged in any distinct act of devotion, neither do they display violent emotion in their faces or figures. They are beautiful, and produce a profound impression by the simplicity and grace of their attitudes. The drapery is ideal, the material undefined, the nude forms are beautifully modelled, and the shadows are produced by tones of color.

In Fig. 186 we have an altar-piece of Giovanni Bellini's, originally in San Giobbe, now in the Venice Academy (Fig. 186). The light is concentrated on the Virgin and Child, who occupy a throne beautifully inlaid with marble. At the feet of the Virgin, three angels in different attitudes are playing on musical instruments. On one side we have St. Francis pointing to the stigmata, Job with his hands folded in prayer, and John the Baptist; on the other, St. Sebastian with his arrows, St. Dominic with his book, and St. Louis with his sceptre.

It has been said that the "canon" of Venetian art was laid down in this picture. Beside the beauty of the composition and the single figures, it exhibits great technical mastery of oil-painting.

Cima da Conegliano and Carpaccio are, next to the Bellinis,



FIG. 186. Enthroned Madonna. Giovanni Bellini, Venice.

the most important masters of the early Venetian school. The latter was the great narrative-painter of his time. His best-known works are scenes from the life of St. Ursula. In all the productions of the school, we see a lofty and beautiful ideal of humanity, not so immeasurably out of reach as the conceptions of the Florentines.

HIGH RENAISSANCE PAINTING IN ITALY.

WE are about to enter upon the study of that period of Italian painting when "exact imitation gave place to creative beauty;" and the first great artist whose name we shall mention fairly startles us by the variety of his accomplishments. Leonardo da Vinci, 1452-1519. Leonardo da Vinci was an architect, a sculptor, a painter, a musician, an engineer, and an improvisatore. Comparatively few of his designs were carried out, and many works that he actually executed have been destroyed. A careful study of such as remain shows us that he was not a *dilettante* in any one of the lines in which his genius displayed itself. He has left nothing behind him that does not bear the stamp of maturity.

As a painter, he excelled in expression, "touching in every muscle of his forms the master-key of the passion to which he wished to give utterance." His knowledge of anatomy was so thorough, that it did not hamper him in representing the human form, which he handles with such ease and grace, that we are unconscious of the difficulties that he overcomes. He was great as a portrait-painter, and showed profound knowledge of human nature in the readiness with which he rendered character on canvas.

La Gioconda, also called the Mona Lisa, now in the Louvre

in Paris, is generally considered his masterpiece in this branch of art. The half-length female figure stands out against a weird landscape background. Critics have vied with one another in explaining the meaning of the mysterious smile which plays about the lips ; but *La Gioconda* seems to mock them with it, and declines to give up her secret, or even to confess that she has a secret to reveal.



FIG. 187. Holy Family: the Virgin seated in the Lap of St. Anne. Leonardo, Louvre.

Leonardo's *Madonnas* and *Holy Families* are a little suggestive of every-day domestic life in Florence ; but, in simplicity and beauty of line, they are somewhat akin to Raphael's compositions.

About 1482 Leonardo left Florence, to go to the court of Ludovico Sforza at Milan. Here he executed his world-renowned picture of the Last Supper. It was on the wall of the refectory of Santa Maria delle Grazie. Leonardo painted this great composition in oils. Time has shown the fallacy of this experiment; but in spite of the ill effects of the medium used, in



FIG. 188. Group from the Last Supper of Leonardo, — John, Peter, and Judas Iscariot.

spite of want of care and unskilful restorations, the picture produces a profound impression. The moment which Leonardo has chosen to represent is not that of the institution of the Supper, but of the utterance of the words, "One of you shall betray me." This brief sentence affects each one of the disciples differently according to his individual character. None

of them have risen from the table, which hides the lower part of their figures.

Christ occupies the central position. On either side of him are two groups, three disciples in each group. Every detail of the figures is telling. See how Judas grasps the bag (Fig. 188), half conceals it, and holds up his left hand deprecatingly, with a certain want of boldness, which almost marks him as the guilty man. John clasps his hands with feelings too deep for utterance; and Peter leans forward with a vehement gesture of denial.

In 1499 Milan was taken by the French, and Leonardo returned to Florence. Fourteen years later he went to Rome, where he remained three years. In 1516 Francis I. invited him to the French court; and he is said to have died in the arms of the king in 1519.

Luini takes the foremost rank among Leonardo's pupils at Milan. He comprehended that side of his master's genius that was allied to his own, excelling in Bernardino Luini, 1480 (?)—1530 (?). sweetness and tenderness of expression, and in representing youth and beauty. Leonardo's sterner graces he neither appreciated nor imitated with any degree of success. His most important works are at Milan and Lugano (Fig. 189).

Before leaving the Milanese school, to which both Leonardo and Luini belonged, we must mention Gaudenzio Ferrari (1484–1550). His originality was somewhat hampered by his familiarity with the style of all the great masters of the day. Ferrari's faults seem to be exaggerated expression, overcrowded composition, and uneven coloring; but his work is powerful, and his faces expressive.

Michael Angelo, great in sculpture and in architecture, is no less great in painting. He stands out in the history of art like some one of his prophets in the Sistine Chapel, a man by himself, unlike his predecessors, and leaving behind him no descendants who resemble him. He learned the technical part of his art

Michael
Angelo
Buonarotti,
1474–1563.

in the school of Ghirlandajo; but his Titanic creations were his own.

Nearly all the great artists of the preceding century had had a hand in the decorations of the Sistine Chapel in the Vatican at Rome. It was in this same chapel that Michael Angelo reluctantly executed the remarkable frescos that are now the chief glory of the place. The chapel is a very ugly shape, — a narrow oblong room, with a high tunnel-vaulted ceiling.



FIG. 189. Madonna and Child. Bernardino Luini.

The task that the artist had before him was to complete the history of the world, which previous artists had begun in the series of pictures on the side walls. Michael Angelo's first work was to prepare the ceiling for the reception of the pictures. This was done by an elaborate architectural design

painted in grays. In the lunettes and arched spaces over the windows, he placed the ancestors of Christ, waiting in different attitudes for the coming of the Saviour. Between the windows are figures of the prophets and the sibyls, each one marked with so strong an individuality that it is scarcely necessary to know their names in order to recognize them. Jeremiah in a dejected attitude rests his head upon his hand; Ezekiel seems to see the prophetic vision; Joel reads from a scroll, deeply moved by what he reads; Zacharias turns the leaves of his book; Isaiah, with hand upraised, is awaking from a dream to



FIG. 190. Group of the Ancestors of Mary. From the Fresco by Michael Angelo, Sistine Chapel, Rome.

tell the good tidings; Jonah leans back rejoicing in newly-discovered life and strength; Daniel writes what he sees in the Spirit. The Delphian Sybil seems to gaze at her prophecy fulfilled before her expectant eyes. The four corner pictures, painted on spherical three-sided surfaces, represent the four great deliverances of Israel,—from the plague by the brazen serpent; from Goliath by David; from Holofernes by the aven-

ging hand of Judith; and from the plots of Haman, by Queen Esther.

The position of these pictures is disadvantageous; and, although parts of them are fine, as a whole they are the most unsatisfactory of all the frescos. The forces of architecture seem to be embodied in the remarkable figures that fill up the spaces in the painted framework of the ceiling. They are executed in grays and bronzes, in order that they may be subordinated to the more important compositions. There is not one of them, however, that does not deserve a separate study.



FIG. 191. Figure of the Almighty. From the Group represented in Fig. 192.

There are nine oblong spaces on the ceiling, four large and five small. These contain pictures of the Drunkenness of Noah, the Deluge, Noah's Sacrifice, the Fall and Expulsion from Paradise, and five scenes from the history of the Creation.

In his conception of God, the Creator, Michael Angelo is the only artist who has not been irreverent.

In the first of the series of frescos, God, with outstretched arms, calls for light. As Creator of the sun, moon, and stars, the same glance reveals Him coming and going in power, not to be measured by the lapse of time. The wind of the Spirit lifts his mantle, as, with hands held out in blessing, He bids the living creatures be fruitful, and multiply.

The sons of God, who are wrapped in His flowing garments, are witnesses of the supreme moment of creation, when, at the touch of the Almighty, the breath of life animates Adam's powerful frame. It is as the friend of Adam, who walked with him in the garden, that God appears in the creation of Eve.



FIG. 192. Creation of Light. From Michael Angelo's Fresco in the Sistine Chapel, Rome.

Many years after his first work in the Sistine Chapel, Michael Angelo painted the Last Judgment over the altar at the request of Paul III.

"Its chief defect lay deep in his very nature. As he had long severed himself from what may be called ecclesiastical types, and a religious tone of feeling; as he always made a man, whoever it was, invariably with exaggerated physical strength, to the expression of which the nude essentially be-

longs, — there consequently exists for him no recognizable difference between the saints, the happy, and the damned. The forms of the upper groups are not more ideal, their motions not more noble, than those of the lower. In vain the eye looks for the calm glory of angels, apostles, and saints, which, in other pictures of this subject, so much exalt the Judge, the principal figure, even by their mere symmetry, and in Orcagna and Fiesole create a spiritual nimbus round Him by their marvellous depth of expression. Nude forms, such as Michael Angelo chose them, cannot serve as exponents of such feelings. They require gesture, movement, and quite another gradation of motives. It was the last at which the master aimed. There are, indeed, in the work many and very grand poetical thoughts : of the upper groups of angels, for instance, with the instruments of martyrdom ; the one on the left is splendid in its rush of movement. . . . Michael Angelo revels in the Promethean pleasure of calling into existence all the capabilities of movement, position, foreshortening, grouping, of the pure human form.

“ The Last Judgment was the only scene which gave complete freedom for this, on account of the floating of the figures. From a picturesque point of view, his work is sure of undying admiration. It were needless to enumerate the motives singly : no part of the whole great composition is neglected in this respect ; everywhere one may ask for the where and how of the position and movement, and an answer will be ready. Although the group surrounding the Judge may excite some feeling of repulsion by the exhibition of the instruments of their martyrdom, and their brutal cry for revenge ; though the Judge of the world is only a figure like any other, and, in truth, one of the most constrained, — yet the whole work remains alone of its kind upon earth ” (p. 121, BURCKHARDT'S *Cicerone*).

Michael Angelo never married : he was a devoted and faithful son, but he lived a solitary life, and had no pupils. He died at Rome, 1563, committing, so runs his will, “ his soul

to God, his body to the earth, and his property to his nearest relatives." He was buried in Santa Croce at Florence.

Raphael Sanzio was born in 1483. His father, Giovanni Sanzio, was an Umbrian painter; and Raphael was placed in the school of Perugino at an early age. Raphael
Sanzio,
1483-1520.

The Umbrian school was not in its prime when the young Raphael came under its influence. Behind the Florentine in drawing, composition, and the clear understanding of the human form, it had lost all but the outward expression of that devotional sentiment which had been its charm in its best days. Raphael, however, re-animated the dead forms with a new and living faith, and produced in the Umbrian style works which far surpassed the creations of his master.

A most characteristic picture in Raphael's first, or Perugin-esque, manner, is the *Sposalizio*, or Marriage of the Virgin, now in the Brera Gallery at Milan (Fig. 193). The composition is admirable and symmetrical. The temple is in the background, represented by a Renaissance Church edifice; some groups of figures are in the middle ground, and in the foreground the scene which was the subject of the picture. The high priest holds out the hand of the Virgin to receive the ring from Joseph. Groups of men and women are on either side of the high priest, and one of the suitors in the foreground breaks his rod upon his knee.

Raphael made two visits to Florence, and stayed long enough at both times to become familiar with the methods and the works of the great Tuscan artists. His own individuality, however, was too powerful to allow him to become distracted by the conflicting influences of the masters of Florentine art. Fra Bartolommeo's spirit and style seem to have affected him most deeply; the cartoons of Michael Angelo and Leonardo, which were prepared in the competition for the painting of a battle-piece on the walls of the Palazzo Vecchio, were studied and appreciated; but whatever Raphael learnt from them he made thoroughly his own, and lost none of his originality in the process.

As an example of his second or Florentine manner, we have *La Belle Jardinière*, now in the Louvre in Paris. A background



FIG. 193. *The Betrothal of the Virgin (Lo Sposalizio)*. Raphael, Brera Gallery, Milan.

of distant hills, and a town with its church-towers in the undulating country that separates the Virgin and the child from the distant mountains, form the setting to the central group.

The Virgin is seated on a rock, the child Jesus stands by her knee, while the infant John kneels by her side.



FIG. 194. *La Belle Jardinière.* Raphael, Louvre.

A domestic character marks the religious pictures of Raphael's Florentine manner. His Madonnas are beautiful women and mothers: they are not set apart from earthly employments in some ideal region.

In 1508 Julius II. called Raphael to Rome; and the last great creations of his art are in his so-called Roman manner. The Vatican was being enlarged, and the decorations of the new rooms had to be executed. It was on this work that Raphael was employed.

The most remarkable of his frescos in the Vatican are those in the Camera della Segnatura, under the allegorical female figures of Theology, Philosophy, Poetry, and Justice. The frescos are the "Disputa," the School of Athens, Parnassus, and Jurisprudence. "In the Dispute upon the Holy Sacrament," says Burckhardt, "Raphael gave us, not a council, but a spiritual impulse, which has brought suddenly together the greatest

teachers of divine things, so that they have only just taken their place around the altar, and with them some unnamed laymen whom the Spirit seized on the way, and drew hither with them." The upper part of the picture represents the assembly of the blessed. Among those grouped around the altar in the lower part are Thomas Aquinas, Dante, Savonarola, and Fra Angelico.



FIG. 195. Border from the Loggia of Raphael, Vatican.

The School of Athens bears off the palm among these frescos. Plato and Aristotle are in the foreground, and the different schools of

philosophy are so placed as to represent the historical development of Greek philosophy. The figures are arranged in animated groups, some listening, some disputing. Diogenes



FIG. 196. St. Cecilia. Raphael, Bologna.

the Cynic, and the Sceptic are isolated, forming an agreeable contrast to the rest.

The decorations of the Loggie of the Vatican are as fine as any thing of the kind ever produced; but time forbids us to

dwell upon them here : neither can we take note of the great frescos in the other apartments.

Raphael's cartoons were designs for tapestries to be worked



FIG. 197. The Transfiguration. Raphael, Vatican.

in Flanders. Seven of the cartoons are now in the Kensington Museum at London.

In concluding this brief notice of Raphael, we must mention

two pictures of his Roman manner. The first is St. Cecilia, now in the Pinacoteca of Bologna (Fig. 196).

St. Cecilia, the central figure, has hushed her music to listen to that of the angelic choirs above. Different musical instruments lie broken at her feet. Behind her stand St. John and St. Augustine, apparently engaged in conversation. St. Paul leans on his sword, with his head upon his hand, deep in contemplation. The Magdalen is entirely unsympathetic, while St. Cecilia with rapt attention drinks in the heavenly harmony.



FIG. 198. *The Flight of Helen.* From Giulio Romano's Frescos in the Ducal Palace, Mantua.

The last picture that Raphael painted was the Transfiguration. It was in two parts; the lower representing the demoniac brought to the disciples, the upper the Mount of Transfiguration. The lower part was completed by Giulio Romano. There is something exquisitely touching in the thought that Raphael, just before he passed out of this world, should have been busy on such a scene. The figures of Christ, of Moses, and Elias, are floating in the air. The three disciples are prostrate on the ground, hiding their faces from the great glory that was so soon to burst upon the artist in all its reality. Raphael died on his thirty-seventh birthday, April 6, 1520.

Giulio Romano was Raphael's most important pupil. He was very fond of classic subjects, but fails to enter into the spirit of religious painting. In Fig. 198 we have one of the frescos which he painted for the Duke of Mantua.

Fra Bartolommeo, otherwise known as Baccio della Porta, was great as a painter of religious subjects. His compositions were architecturally arranged, his drapery simple and grand. The expression of the faces in his *Descent from the Cross*, in the Pitti Palace, is wonderful. Mary, with sorrow so deep that it finds utterance only



FIG. 199. The Descent from the Cross. By Fra Bartolommeo, Pitti Palace, Florence.

in outward calm, prints a kiss upon the forehead of her Divine Son. The Magdalen embraces his feet with profound humiliation; while St. John, as he strives to raise the form of the Saviour, cannot restrain his overflowing tears.

Albertinelli was a pupil of Bartolommeo's, who seems to have inherited to a great degree the spirit of his master.

Andrea del Sarto excelled in bold relief, in knowledge of chiaro-scuro, and in harmonious coloring. His compositions, like those of Fra Bartolommeo, were architectural. There is a marked resemblance to one another in the faces of his Madonnas ; and, in spite of the

Andrea del
Sarto,
1486-1530.



FIG. 200. Charity. From a picture by Andrea del Sarto, Louvre.

superiority of their execution, his figures lack the spirit that animated the works of his great contemporaries.

Soddoma gave a new impulse to the lifeless Sienese school. His pictures are overcrowded, but his figures are graceful and beautiful. The example before

Il Soddoma,
1477-1549.

us is from his series of frescos representing the life of St. Catherine of Siena, in the native place of the saint.

Correggio was a rival of the great Venetians in the beauty of his coloring. A master of the art of *chiaro-scuro*, he created beautiful forms, full of the tenderest expression, but lacking in moral elevation. His greatest art lay in his power of portraying the human form in motion. "This motion," says Burckhardt, "is

Antonio
Allegri da
Correggio,
1494-1534.



FIG. 201. St. Catherine of Siena receiving the Stigmata in a Swoon. Soddoma, Siena.

nothing merely external: it interpenetrates the figure from within outwards. Correggio divines, knows, and paints the finest movements of nervous life. Of grandeur in lines, of

severe architectonic composition, there is no question with him, nor of grand free beauty. What is sensuously charming, he gives in abundance. Here and there he shows great depth of



FIG. 202. *Madonna della Scodella.* Correggio, Parma.

feeling, which, beginning with the real, reveals great spiritual secrets. There are pictures of suffering by him which are not indeed grand, but perfectly noble, touching, and executed with infinite intelligence."

HIGH RENAISSANCE PAINTING IN VENICE.

GIORGIONE was born at Castelfranco in 1477, and died of the plague in the prime of his life in 1511. He was a fellow-student of Titian's in the studio of Giovanni Bellini. The pioneer of Venetian painting in the sixteenth century, he abandoned the constrained style of the Bellini, and introduced bold outlines and strong effects of *chiaro-scuro* with broad masses of light and shade. His works

Giorgio
Barbarelli,
1477-1511.



FIG. 203. *The Concert.* Giorgione, Pitti Palace, Florence.

are remarkable for that wonderful blending of tints, which was one of the great excellences of Venetian painting. He was a profound student of Leonardo da Vinci's style, and learnt from him how to produce strong relief effects. His flesh-tints sometimes rival Correggio's. He excelled as a portrait-painter, and

is said to have been the first to combine *genre* subjects and beautiful landscapes.



FIG. 204. The Raising of Lazarus. By Sebastian del Piombo, National Gallery, London.

Sebastian del Piombo began life as a musician. A student with the Bellini, he became later a pupil of Giorgione's, and excelled in the harmony of tones and chiaro-scuro effects, for which his master was distinguished. At Rome he came under the influence of Michael

Sebastian
del Piombo,
1485-1547.

Angelo, and worked from his designs. He is said to have been the most distinguished artist there, after Raphael's death. In Fig. 204 we have a cut of his *Raising of Lazarus*, in the National Gallery in London. Some writers have cast doubts on its authenticity.



FIG. 205. *Santa Barbara*. Palma Vecchio, Venice.

Palma Vecchio was not a pupil of Giorgione's, but was indirectly influenced by him. One of his most celebrated pictures is that of *St. Barbara*, in the Church of *St. Maria Formosa* at Venice. He finished his work carefully, and was a good colorist; but his designs were not bold, and his later productions lacked vigor. Vasari gives rather a different impression of his genius. He describes a picture representing the ship bringing the body of *St. Mark* from Alexandria to Venice, exposed to a dreadful storm, as producing such a terrific effect, that the very canvas seemed to tremble.

Bonvicino, Alessandro, called *Il Moretto* (born 1514, died 1564), belongs to Titian's school. His works had a peculiar grace of their own, and were full of a devotional spirit.

His portraits were fine.

Licinio, Giovanni Antonio, called *Il Pordenone*, worked out his apprenticeship to art at Udina. When he went to Venice, his intimacy with Giorgione seems to have had a marked influence upon his style. "The other followers of Giorgione acquired something of his manner; but Pordenone appears to have adopted his mind and the grandeur

Pordenone,
1484-1540.

of his conceptions, than which it would be difficult to produce any thing more elevated, bold, and original in the Venetian school." At one period of his life, Titian was so jealous of his success, that Pordenone is said to have been obliged to paint the frescos in the cloister of St. Stefano with his sword by his side.

Pordenone's reputation was not confined to Italy. He was called to Germany by Charles V., and was employed to decorate the grand saloon at Prague. In force, and in bold execution, he was a worthy rival of Titian. His coloring was rich. He was more successful in his male than in his female forms.

Titian Vecelli was born in Cadore in 1477, and died in 1573. He had, says Burckhardt, a most profound feeling for the "harmony of existence;" and in his pictures we see that which in real life is tram-
melled and incomplete, represented as free and perfect. He was thoroughly master of technical methods, but his chief excellence lay in his unequalled powers of conception. The works he has left are very numerous, comprising portraits, scenes from sacred and profane history, and mythological subjects. His portraits may be divided into two classes: those that are known to be actual portraits, and those that are idealized, like his *Bella and Flora*.

Titian,
1477-1573.

Among his early works is a fine allegorical picture called *Artless and Sated Love*. A charming landscape-background glowing in the light of a summer evening; in the foreground is a fountain, and a little Cupid is dabbling his hands in the water. On the edge of the fountain leans a woman, very lightly draped. She holds in her hand a crystal vase, and looks at her companion with happy innocence. *Sated Love*, represented as a haughty woman richly dressed, sits at the other side of the fountain. Her hands are gloved, she does not turn her head to gaze at Cupid, a rose fades unheeded at her side, and a lute untouched is by her elbow. The spirit of the allegory is carried out in the reliefs on the sarcophagus.

In Fig. 207 we have one of Titian's greatest pictures, the altar-piece in the church of SS. Giovanni e Paolo at Venice, destroyed some time since by fire.

The distant hills, the dark trees standing out against the evening sky, seem to enhance the horrors of the scene of martyrdom, which is the subject of the picture.



FIG. 206. Artless and Sated Love. From a Picture by Titian, in the Borghese Gallery, Rome.

About the middle of his career, Titian painted the Assumption of the Virgin as an altar-piece for the Church of the Frari. It is now in the Academy of Venice. The Virgin floats upward towards the Almighty on angel-borne clouds, her eyes and her whole soul intent on the heaven into which she is entering. The apostles below, as if they would fain follow her, stretch out their arms towards her, and gaze after her as she is taken up out of their sight.

Paris Bordone (1500-1570) left Giorgione's manner to follow that of Titian. He excelled as a portrait-painter: He is "gentle, graceful, and aristocratic; almost always noble; never severe or solemn; he creates charming goddesses, but his saints are rarely earnestly devotional." His landscapes are effective, and his flesh-tints good.



FIG. 207. Murder of Peter Martyr (Peter of Verona). Titian. Formerly in the Church of SS. Giovanni e Paolo, Venice.

Paolo Veronese rests his reputation chiefly on his representations of festivals. He selects scenes from sacred history as the basis of his pictures, but the devotional element is entirely lacking. He introduces rich Oriental costumes in order to give full play to his love of coloring, which is his strong point. His figures are natural and

Paolo
Veronese,
1528-1588.

full of life. He managed his lights and shadows extremely well.

Jacopo Bassano da Ponte, (1510-1592) may be called the *genre*-painter of Venice. Assisted by his sons, he executed many peaceful landscapes, enlivened by some Bible scene, mythological characters, or an allegory.



FIG. 208. Group from the Adoration of the Magi. Paul Veronese, Dresden Gallery.

Tintoretto made the daring resolution to produce a new style, founded on the Venetian and the Tuscan, and combining the excellences of both. He pursued the study of anatomy and foreshortening with the utmost energy. He worked with great rapidity, and his work was not always conscientiously executed. In his effort to produce striking effects of light and shade, he often made his shadows so heavy that his coloring suffered. "Of all ex-

Jacopo
Tintoretto,
1512-1594.

traordinary persons," says Vasari, "that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions; for furious impetuosity and boldness in the execution of his works, — there is none like Tintoretto; his strange whimsies are even beyond extravagance; and his paintings seem to be produced rather by chance than in consequence of any previous design, as if he wanted to convince the world that the art was a trifle, and of the most easy attainment."



FIG. 209. *The Marriage of Bacchus and Ariadne.* Tintoretto, Doges' Palace, Venice.

LATE RENAISSANCE PAINTING IN ITALY.

LATE Renaissance painting in Italy was under the influence of the Catholic revival known as the Counter Reformation. It "required from painting a treatment of sacred subjects as exciting and impressive as possible, the highest expression of celestial glory and pious longing after it, combined with pop-

ular comprehensibility and attractive grace of form." Painters sought to produce illusion, to exhibit movement and space as they actually existed, and not to represent any higher or more ideal arrangement. The delineation of single figures became more popular than larger narrative pictures, and the expression of mental emotion was highly appreciated. The two great Italian schools of painting during this period were named from the principles they adopted, and not from the places where they originated. These two schools were the Eclectic and Naturalistic. The Eclectics sought to create a style which should combine the excellences of all the great artists of preceding times. The Naturalists sought to bring every thing down to the common level of ordinary existence, and to represent it as it was, and not as it might be.

Bologna was the head centre of the Eclectic school, and Lodovico Caracci may be looked upon as its founder. Lodovico completed his studies at Florence, and on his return to Bologna, in the face of the opposition of all the native artists, established the academy of painting which afterwards became one of the chief glories of the place. He was assisted in this work by his relatives, Agostino and Annibale. Lodovico was a faithful student of nature, and was capable of producing, not only what was tender and graceful, but also what was vigorous and awful. "His breadth of light and shadow," says Sir Joshua Reynolds, "the simplicity of his coloring, and the solemn effect of that twilight that seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian."

Agostino Caracci, a cousin of Lodovico's, was a man of universal genius, distinguished as a painter and engraver, and a great student of science and poetry. As an engraver he was unsurpassed by any of his contemporaries. The weakest point in his plates is the *chiaroscuro*.

Lodovico
Caracci,
1555-1619.

Agostino
Caracci,
1558-1601.

Annibale Caracci, Agostino's younger brother, showed great proficiency in art. He was taught by Lodovico, who sent him to Parma to study Correggio's works there. He was an excellent landscape-painter, and even attempted rural scenes in which the figures were only accessories.

Annibale
Caracci,
1560-1609.



FIG. 210. Venus and Mars. Annibale Caracci.

Domenichino began his studies in art with Denis Calvart, a Fleming by birth, but perfected himself in the school of the Caracci. Guido and Albano were his fellow-students, and the latter was his intimate friend. In Fig. 211 we see his cure of a demoniac by St. Nilus, the best of a series of frescos from scenes in the life of the same saint, in the abbey at Grotto Ferrato.

Domenico
Zampiere,
1581-1641.

His most celebrated work, the Communion of St. Jerome, was painted for the high altar of S. Girolamo della Carità at Rome. It is now in the Vatican.

Domenichino, like Raphael, excelled in design, and in the execution of graceful and beautiful heads. The composition

of his pictures is studied, but appropriate. He selected good and characteristic models. His architectural backgrounds are excellent, and his coloring rich.

Francesco Albano, 1578-1666. Albano was fond of mythological pictures with landscape backgrounds. His style was beautiful, but not grand. His figures were graceful and refined, and he was specially successful with his women and children.



FIG. 211. St. Nilus heals the Boy possessed with the Devil. Domenichino.

Guercino in the early part of his career affected violent contrasts of lights and shadows, and showed a decided preference for the Naturalistic school. Later he was attracted by

the style of the Caracci and their pupils. "In his best works we look in vain for the graces of ideal beauty. His figures are neither distinguished by dignity of form, nor nobleness of air, and there is generally something to be wished for in the expression of his heads; but he subdues us by the vigor of his coloring, he is brilliant in his lights, tender in his demi-tints, and always energetic in his shadows. His drawing is bold and often correct, and his execution is of the most prompt and daring facility." (BRYAN and STANLEY'S *Dictionary of Painters and Engravers*.)

Giovanni
Francesco
Barbieri,
1590-1666.



FIG. 212. The Expulsion of Hagar. Guercino, Milan.

Salvi, called Il Sassoferrato, did not study with the Caracci, although his works bear a certain affinity to the productions of their school. His Virgins are dignified and simple, but have a strong family likeness. His relief and chiaro-scuro are good. His coloring varies, and is often hard.

Giov. Bal.
Salvi,
1605-1685.

Guido was one of the most eminent painters of the Eclectic school of Bologna. His soft and harmonious coloring constitutes his chief charm. He was able to express grief or terror, without destroying the beauty of his faces; and his women are particularly attractive. His best-known picture, although it cannot be called his masterpiece, is *St. Michael, in the Church of the Cappuccini*

Guido Reni,
1575-1642.



FIG. 213. *Mary Magdalene.* Guido Reni, Colonna Palace, Rome.

at Rome. In a letter which accompanied the picture when it was completed, he says, "I wish I had had the wings of an angel to have ascended into Paradise, and there to have beholden the forms of those beatified spirits, from which I might have copied my Archangel: but, not being able to mount so high, it was in vain for me to search for his resemblance here below; so that I was forced to make an introspection into my own mind, and into that idea of beauty which I have formed in my own imagination."

Guido was fond of etching.

Carlo Dolce's chief merit lies in the delicacy and tenderness with which he expressed penitence, devotion, and patient suffering. His coloring suits the character of his subjects.

Carlo Dolce,
1616-1686.

In concluding this brief account of the artists of the Eclectic school, we shall quote the following definition of its principles given by Agostino Caracci in one of his sonnets:—

“Let him who wishes to be a good painter acquire the design of Rome, Venetian action, and Venetian management



FIG. 214. Cheating Card-Players. By Caravaggio, Sciarra Palace, Rome.

of light and shade, the dignified color of Lombardy (Leonardo da Vinci), the terrible manner of Michael Angelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of Raphael; the decorum and well-grounded study of Tibaldi, the invention of the learned Primaticcio, and a little of Parmigiano's grace; or, without so much study and weary labor, let him apply himself to imitate the works which our Niccolo (dell'Abbate) has left us here."

The best artists of the school, fortunately for their fame, never acquired such studied excellence ; but unconsciously deserted their principles, and relied upon their own independent conceptions. They were assisted by their knowledge of the work of preceding generations, but they were not hampered by striving to imitate it too closely.

Michael Angelo Amerigo da Caravaggio was a student in the Milanese school, the centre of Naturalistic art.
Caravaggio,
1569-1609. His distribution of light and shadow is very remarkable, and his figures are full of force and energy. His forms are simply copies of models. His works were very popular at Rome.

Salvator Rosa's reputation rests chiefly upon his landscapes.
Salvator
Rosa,
1615-1673. Wild and lonely scenes were his delight. "He gives us," says Sir Joshua Reynolds, "a peculiar cast of nature, which though void of grace, elegance, and simplicity, though it has nothing of that elevation and dignity which belongs to the grand style, yet has that sort of dignity which belongs to savage and uncultivated nature ; but what is most to be admired in him is the perfect correspondence which he observed between the subjects he chose and his manner of treating them. Every thing is of a piece : his rocks, trees, skies, even to his handling, have the same rude character which animates his figures." Salvator Rosa has left some etchings.

RENAISSANCE PAINTING IN THE NORTH.

"Oh, how I shall freeze up again when I turn my back on this sunshine ! Here I am a lord : at home I am a parasite." So wrote Albert Dürer from Venice to his friend Perkhheimer ; and we cannot read the brief sentence without realizing how

different were the surroundings of an artist in the North and in Italy.

Italy was the land of spring and sunshine, of grace and beauty. The Northern climates were inclement, the scenery less attractive, and the people stolid and matter-of-fact.

In Italy, to be an artist was to acquire a certain position and distinction. In the North, particularly in the commercial centres of Germany and the Netherlands, an artist was but a step above a mere artisan.

In mediæval Italy art was under the patronage of the Church, and its masterpieces were the property and pride of both rich and poor. As the secularizing spirit of the Renaissance began to make itself felt in art, it became by degrees a luxury for the rich, highly appreciated and well remunerated.

In the North painting passed through a very different process of development. It had never been employed as extensively as in Italy in public works; and, as we have already said, it partook largely of the characteristics of miniatures and illuminations in minuteness and elaborate finish of details. It was never as much in demand or as keenly appreciated by the upper classes; and, when the Protestant Reformation deprived it of the patronage of the Church, it was almost forced to acquire popularity and support by means of the reproductive arts of engraving on wood and copper.

Since these reproductive arts play a very important part in the history of painting in Germany and the Netherlands, it may not be amiss to give a brief statement of their rise and progress, and a description of the different processes of engraving, as a preface to the study of the works of individual artists.

The art of wood-engraving was discovered prior to that of engraving on copper. It is supposed to have originated in Germany about 1300, and to have been first practised by the "*formschneiders*," or cutters of forms or models for stamping playing-cards. The outlines only were stamped, and the colors were put in by hand.

Origin of
engraving.

Images of saints and later, scenes from sacred history were stamped in outline, and colored in the same manner as the cards.

John Gutenberg is supposed to have taken his first idea of printing from wooden blocks, from the rude lettering often added to these cuts from sacred history.

The following are the principal methods of engraving. —

Methods of engraving.

1. *Etching*. — The plate is covered with a prepared varnish, and the design is cut in the varnish with a sharp-pointed etching-needle; aquafortis is then applied to bite or eat out the plate in the lines where the varnish has been removed.

2. *Line Engraving*. — This process consists, at the present day, of first etching the plate, and then finishing the design with the graver and dry point. Originally the plate was begun and finished with the graver only, but the economy of the new method has led to its general adoption.

3. *Mezzotint*. — Over the plate of steel or copper is passed an instrument called "a cradle," by which such a burr is raised on the entire surface, that, if filled in with ink and printed, the impression would be one mass of the deepest black. The lights and middle tints are then burnished or scraped away, leaving the plate untouched for the darkest shades.

4. *Aquatint*. — This process consists in covering the plate to be etched with a liquid composed of a resinous gum dissolved in spirits of wine. On evaporation the resin is found all over the plate in minute grains. Aquafortis being applied, the surface between these is bitten in. The effect produced resembles water-color or India ink.

5. *Stipple Engraving*. — An etching ground being laid on the plate, and the subject etched upon it, the outline is laid in by means of small dots made with the needle, after which all the darker parts are etched likewise in dots, which ought to be larger and laid closer together for the deep shades. The work is then bitten in.

6. *Engraving on Wood.* — In this process the design is generally drawn on the wood, though sometimes it is photographed upon it. The white parts are then cut away, leaving the design raised above the body of the block. When a design is to be printed in several colors, separate blocks are used for each color. It will be observed that this process differs from those previously described, in that the ink is here applied to the raised surface, while in the others it is applied to the parts eaten out by the acids.

FLEMISH PAINTING.

"JUST as each profound geological revolution brings with it its own fauna and flora, so does each great transformation of society and intellect bring with it its ideal figures. We find," says Taine, "four distinct periods in the pictorial art of the Netherlands, and through a remarkable coincidence each corresponds to a distinct historic epoch."

The first or Early Renaissance period in Flanders extends from 1400 to 1530. It was a time of great commercial prosperity. The second or sixteenth-century period was contemporary with the High Renaissance in Italy. It immediately succeeded the invention of printing, the discovery of America, and the Protestant Reformation. The art of the time was entirely under the influence of Italian art.

The revival of the Catholic Flemish school under Rubens, and the Dutch revival under Rembrandt after the formation of Holland, are the third and fourth periods, and belong to the seventeenth century, the epoch of the Late Renaissance.

EARLY RENAISSANCE PAINTING IN THE NETHERLANDS.

HUBERT (1366-1426) and JAN VAN EYCK (1370-1441), the reputed inventors of oil-painting, were the founders of the Flemish school.

The beauties and defects of their work may be seen in their celebrated picture of "The Adoration of the Spotless Lamb," in the Church of St. Bavo at Ghent.

"Hubert van Eyck," says the inscription on the picture, "whom no one surpassed, began it at the prayer of Jodocus Vyts. This verse invites you to contemplate that which was done on the 6th of May, 1432."

The altar-piece consists of twelve panels. In the central upper panel we see Christ enthroned. The white tiara on his head is rich with precious stones. In his left hand he holds a sceptre of exquisite workmanship; his right hand is stretched out in blessing. The gorgeous red mantle which is wrapped about him has a deep border of pearls and amethysts. His face is dignified and youthful. On the right hand of Christ is the Virgin. She wears the conventional blue robe, and her long light hair is bound on her forehead with a diadem. The panel on the left of Christ contains a figure of St. John. To the left of St. John is St. Cecilia in a black brocade, playing upon an oaken organ, and near her are angels with musical instruments. A group of singing angels occupies the corresponding panel on the other side. "These angels," says Jan Mander, "are so artfully done, that we mark the difference of keys in which their voices are pitched." On the two remaining upper panels are Adam and Eve. The flesh-color is good, so is the mechanism of the limbs, and the shape of the extremities, but neither of the figures is beautiful.

A large panel occupies the space under the three central panels of the upper row. It contains the allegorical composi-

tion which gives its name to the altar-piece. There is a landscape background of undulating hills, and in the distance a Flemish city, which represents Jerusalem. The low trees in the middle ground are of the same pale color as the fields. In the foreground there are meadows covered with flowers. In the midst of this quiet scene, on an altar hung with red damask and white cloth, is the Spotless Lamb. A stream of blood flows from his breast into a crystal vase. There are angels around about; and behind the altar on either side are two groups, one of female saints, the other of popes, cardinals, bishops, monks, and the lesser clergy.

Near the base of the picture is an octagonal stone fountain. Groups of figures on either side of the fountain are gazing at the scene of sacrifice, in various attitudes of devotion. On the two panels to the left are a band of Crusaders; to the right are hermits, pilgrims, and saints. On the outer panels of the altar-piece are portraits of Lizabetta and Jodocus Vyts: the latter kneels, with his hands clasped in fervent prayer.

The main panels are still in their place in the church at Ghent. Six of the side-panels are in the museum at Berlin.

Exactly what proportion of this painting was executed by Jan, and what by Hubert, it is difficult, in fact impossible, to say; and so we must consider their work as a whole. In landscape they excelled. The variety of expression and attitude in the different groups and figures is remarkable. Every detail is finished with conscientious care. The artists were evidently unacquainted with the abstract scientific principles of linear perspective, for the lines of the fountain and the altar have different vanishing points; but their aerial perspective is very remarkable, and the melting tints of the colors seem to interpose layers of air between the eye and the groups of figures that recede from one another in the distance.

Spirituality was expressed by fixed attitude and gaze; and the forms of Christ and the saints were clothed in gorgeous raiment, and decked with rich jewels. The whole effect of the

picture was greatly enhanced by the depth and beauty of the color, which is one of the chief excellences of the Van Eycks and of their school. Every detail was finished with the most minute care. The intense realism which characterized, not



FIG. 215. God the Father, the Virgin Mary, and John the Baptist. The three Central Panels in the upper half of the Altar-Piece in Ghent, when opened.

only Northern art but Northern life, is not unfitly displayed in Hubert's epitaph:—

"Take warning from me, ye who walk over me: I was as you are, but am now buried dead beneath you. Thus it appears that neither art nor medicine availed me: art, honour, wisdom,

power, affluence, are spared not when death arrives. I was called Hubert van Eyck. I am now food for worms. Formerly known and highly honored in painting, this all was shortly



FIG. 216. Group of Anchorites. From the Panel next the centre, on the right, in the lower half of the Ghent Altar-Piece, when open.

after turned to nothing. It was in the year of the Lord one thousand four hundred and twenty-six, on the eighteenth day of September, that I rendered up my soul to God, in suffering. Pray God for me, ye who love art, that I may attain to His sight.

Flee sin, turn to the best (objects), for you must follow me at last."

There are several painters of the Early Flemish school, such as Petrus Cristus and Gerard van der Meire, who have left

behind them a reputation, but few authentic works. Hugo van der Goes (1405?-1480?) was an excellent draughtsman. His compositions were poor, but his figures well-proportioned. He was better able to portray the female than the male form.

Roger van der Weyden was a pupil of Jan van Eyck's,

who had more influence over the late painters of Germany and the Netherlands than the Van Eycks themselves. "The sun, for him, never seems to have shone, but in early hours; for the clear morning light, under which he presents all objects, is the twilight before sunrise, — a light which, with impartial kindness, illumines the innermost recesses of an apartment, the still current of a river, the crags on its banks, the towers on its



FIG. 217. Roger van der Weyden, Augustus, and the Sibyl.

slopes, or the distant snow-mountains on its horizon; he had a solid aversion to broad contrasts of *chiaro-scuro*. . . . He sacrificed almost every thing to perfection of detail. . . . It

may be doubted whether he ever appreciated the value of a smile, for he never gave to his Virgins or saints any thing more than soft and solemn gravity; large eyes are emblematic of deep thought; broad protuberances of forehead, and



FIG. 218. Martyrdom of St. Ursula. Memling, Bruges.

an extraordinary development of head, are typical of intellect and superhuman power; convulsed features represent grief; attenuated frames, long suffering; and a portly person, the fit enjoyment of the good things of this world." (CR. and

CAVAL., *Flemish Painters*, p. 185.) Hans Memling (b. 1450) had many of the peculiarities of the Van Eycks' school, but his style was more severe. The grouping in his pictures was strictly symmetrical. "He endeavors," says Kugler, "to exhaust the history, and often introduces the events which preceded or followed the principal action, in a smaller size in the background." For example, in his Embarkation of St. Ursula from the quay at Basle, we see through a window in the upper right-hand corner of the picture St. Ursula's vision, which led her to visit Rome. Memling was very successful in rendering brilliant and striking effects of light. The shrine of St. Ursula in the Hospital of St. John at Bruges is one of his most celebrated works. It is about four feet in length, and is a miniature Gothic chapel. On the long sides are six episodes from the life of St. Ursula, and there are six little medallions on the cover. On one end is a picture of St. Ursula sheltering her maidens under her ample mantle. The face of the saint is wonderfully sweet. In Fig. 218 we have the last of the series from her life. St. Ursula, her face perfectly calm, as if intent on heavenly things, raises one hand, almost involuntarily, to protect herself from the arrow which is to put an end to her life. In the background are soldiers and tents, and far away is Cologne Cathedral. The coloring on the panels of the reliquary is charming, and the grouping is as fine as any thing in the whole Flemish school.

"More precious than a shrine of silver," says van Mander, "is Memling's shrine of St. Ursula."

Gheerardt David was one of the most important imitators of Van Eyck and Memling.

Dirck of Haarlem, whose family name was Steuerbout, was born 1410 (?), died 1470.

Steuerbout,
1410 (?)–1470.

He showed deep religious feeling, and his landscapes were quite remarkable for their charming freshness. He was in the habit "of suggesting distinctions in his impersonations by varieties of texture in skin and complex-

ion. The coarse grain of the faces of the apostles, for instance, is distinguished from the finer one of that of Christ by accidents of surface, and by swarth. The contrasts created by this means are brought out with unnatural strength; and the smooth coldness of the one is as much overdone as the wrinkled detail of the other." (CR. and CAVAL.)



FIG. 219. *The Two Misers.* By Quintin Matsys, Windsor Castle.

Quintin Matsys was an excellent master of detail. His devotional pictures are full of deep feeling, and he is fond of beautiful forms and delicate features. The execution of some of his subjects from everyday life is quite marvellous. See Fig. 219, the Two Misers.

Quintin
Matsys,
1450-1529.

Lucas van Leyden was exceedingly precocious. At the age of nine, he is said to have engraved plates from his own designs. When he was twelve years old, he painted his picture

of St. Hubert, and at fourteen executed his celebrated plate of the Monk Sergius killed by Mahomet, who is sleeping. He was a contemporary and friend of Lucas van Leyden, 1494-1533. Albert Dürer, and surpassed him in composition, although his designs were inferior. Lucas engraved on both



FIG. 220. The Temptation in the Wilderness. Lucas van Leyden.

wood and copper. His style has a certain affinity with that of Israel van Meckenem. His prints are clear, but he uses the same fine stroke for foreground and distance. In Fig. 220 we have a cut of the Temptation in the Wilderness, dated 1518.

SECOND PERIOD OF FLEMISH ART.

THE second period of Flemish art may be called the Italian period.

Foreign influence temporarily ingulfed all native originality. The change was a gradual one. "They first imported into their pictures," says Taine, "classic architecture, veined marble pilasters, medallions, shell niches, sometimes triumphal arches and caryatides, sometimes also noble and vigorous female figures in antique drapery, a sound nude form, well proportioned and vitalized, of the fine, healthy, Pagan stock; in other respects they followed national traditions, painting small pictures suitable for *genre* subjects, preserving the strong and rich coloring of the preceding age, the mountains and blue distances of Jan van Eyck, the clear skies vaguely tinged with emerald on the horizon, the magnificent stuffs covered with gold and jewels, the powerful relief, the minute precision of detail, and the solid honest heads of the *bourgeoisie*."

"Later the canvas was enlarged, and approached the usual dimensions of an historical subject: the manner of painting was less simple. Coloring died out: it became more and more white, chalky, and pallid; and painters entered passionately into the study of anatomy, foreshortenings, and muscular development."

The second period of Flemish art extends through the sixteenth century. We shall content ourselves with naming the best painters of the time, as their work is not of sufficient importance to deserve more particular mention:—

Jan de Mabuse, Bernard van Orley, Lambert Sutermaun, Jan Mostaert, John Schoreel, Lancelot Blondeel, Jan Cornelis Vermeyen, Michael van Coxcyen, Heensherk, Franz Floris, Martin de Vos, the Franckens, Van Mander, Bartholomieu Spranger, Pourbus the elder, Heinrich Goltzius, Martin van

Veen, Johannes Straet, Peter de Witte, Otto Vænius, Adrian van der Venne, the Breughels, and Matthew and Paul Bril.

THIRD PERIOD OF ART IN THE NETHERLANDS.

PETER PAUL RUBENS, the leader of the Flemish revival, was a "consummate painter, an enlightened scholar, a skilful diplomatist, and an accomplished man of the world." He pursued his early studies, first with Adam van Noort, and later with Otto van Veen. In 1600 he went to Italy, where he was profoundly impressed with the Venetian coloring. A rich pension, and an appointment as



FIG. 221. *Satyr and Nymphs.* Rubens, Munich.

court painter to Albert and Isabella, Regents of the Netherlands, bound him by "a chain of gold" to his own native country, whither he always returned after his journeyings. He built himself a splendid house at Antwerp in the Italian style.

Rubens was a most industrious and prolific artist, equally at home in all branches of painting, — history, portraits, landscapes, animals, fruit, and flowers. Numerous specimens of his handiwork are to be found, not only in Flanders, but in France,



FIG. 222. Christ crucified between the Two Thieves. Rubens, Antwerp.

Italy, and England. In his line Rubens was one of the most brilliant geniuses that the world has ever seen. He had wonderful creative ability, and was powerful, even coarse, in his delineation of physical strength. He was fond of depicting

sensuous enjoyment, and admirable, but not refined, in his delineation of nude figures. His coloring was remarkably good. His technical knowledge was of the best; but he worked rapidly, and often hurriedly. He is said to have painted eighteen hundred pictures, but a large number of them were undoubtedly executed by his pupils. His materialism was not purified and elevated by the deep idealism which enabled Michael Angelo to produce his masterpieces.

In Fig. 222 we have Rubens's great picture of the Crucifixion, in the cathedral at Antwerp. Christ hangs upon the cross between two thieves. Mary and Mary Magdalen and John are in the foreground to the right, while Roman soldiers on horseback fill up the other side of the picture. Rubens's picture gives us a powerful dramatic conception of this awful and solemn scene; but the devotional element is entirely lacking. His *Descent from the Cross*, at Antwerp, is one of his most celebrated works.

Among his vast compositions we may mention the twenty-four allegorical and emblematic subjects from the life of Marie de Medicis, painted for the gallery of the Luxembourg.

Jacob Jordæns was one of the most prominent of Rubens's contemporaries and fellow-students in the school of Adam van Oort. Jordæns married Van Oort's daughter when he was quite young, so that he was prevented from visiting Italy; but he studied the works of the great Venetians that were within his reach, as well as the works of Rubens. His style greatly resembled that of Rubens, although it never equalled his. He was an excellent colorist.

Van Dyck was born in Antwerp, and finished his studies in the school of Rubens. The latter part of his life was spent in England, and he died there. Like the other artists of his school, Van Dyck, during his travels in Italy, was greatly attracted by Venetian art. He spent some time at Genoa, where he became very popular, and was employed to paint many portraits, as well as pictures for

Jacob
Jordæns,
1594-1678.

Sir Anthony
Van Dyck,
1599-1641.

churches and private collections. One of his most admired works was the Crucifixion, painted for the Church of the Recollets at Mechlin.

As an historical painter, he was inferior to Rubens ; but in drawing, in refinement of expression, and in purity and depth of coloring, he excelled him. As a portrait-painter, he ranks second only to Titian.



FIG. 223. *The Children of Charles I. of England.* Van Dyck, Dresden.

Gaspar de Craeyer has sometimes been ranked with Rubens and Van Dyck. He was not as ambitious as Rubens, and never dared or executed as much, but preferred a more modest and sober correctness. His flesh-tints are like Van Dyck's. His masterpiece is the Centurion dismounting from his horse to prostrate himself before Christ, painted for the abbey of Affleghen. He was particularly fond of Biblical subjects, but sometimes attempted history and allegory.

Gaspar de
Craeyer,
1582-1669.

Francis
Snyders,
1579-1657.

Francis Snyders of Antwerp was noted for his skilful delineation of animals, fruit, and still life ; as was also Jan Fyt (1625-1671).

Philip de
Champagne,
1602-1674.

Philip de Champagne, although born at Brussels, belongs more properly to the French school. He was eminent as a portrait-painter.

Sir Peter
Lely,
1617-1680.

Sir Peter Lely was completely identified with the English school. He was an admirable portrait-painter, excelling in coloring and in the graceful delineation of women.



FIG. 224. A Low-life Scene from Teniers the Younger, Madrid.

David Teniers the Elder, a member of the school of Rubens, studied with Adam Elsheimer in Rome for six years. He was fond of *genre* subjects. His fame has been eclipsed by that of his son, who greatly excelled him in his delineation of a similar class of subjects.

David
Teniers the
Elder,
1582-1649.

Teniers the Younger was a faithful realist : his landscapes were good, but monotonous and uninteresting. His coloring had a peculiar silvery charm at times. He depicted rustic sports and quarrels, interiors, and other subjects coming under the head of *genre*-pictures. His knowledge of perspective was good, and he worked very rapidly.

David
Teniers the
Younger,
1610-1694.

FOURTH PERIOD OF ART IN THE NETHERLANDS.

THE fourth and last period of art in the Netherlands is that of the revival of painting in Holland under the influence of Rembrandt.

Rembrandt was eminent as an historical painter, and a painter of portraits. His coloring was wonderfully harmonious. In *chiaro-scuro* he has never been surpassed, and he was a perfect master of technical processes. His reputation as an etcher and engraver has far exceeded his reputation as a painter. "Rembrandt," says Hamerton, "was a robust genius, with keen powers of observation, but little delicacy or tenderness of sentiment ; but he lacked the feminine element, which is said to be necessary to poets. He understood certain classes of men quite thoroughly, and drew them with the utmost perspicacity, — men with whom his robust nature had sympathy. He had an extraordinary apprehension of natural dignity and majesty, proving thereby the true grandeur of his own mind ; for it is only minds of a very high order that see the greatness of men who enjoy little worldly rank and consideration. Rembrandt had little sensitiveness, it seems, as regards the delicate beauty of young women ; but he understood — and this is rarer — the venera-

Rembrandt
van Ryn,
1606-1674.

bleness of some old ones. He drew a great many Biblical subjects, and a few very immoral ones. Whether he was religious or not, is uncertain : it is possible that he may have availed himself of the Bible as a convenient repertory of material, full of fine artistic suggestion, and having the advantage of being universally known. On the other hand, though there is undeniable licentiousness in a few of his etchings, his mind does not seem to have dwelt much upon subjects of that kind ; and



FIG. 225. The Staalmeesters of Rembrandt, Amsterdam.

he took them probably merely because they came in his way as incidents of human life, — a state of feeling which the scrupulous reticence of our age may easily misinterpret. He cared very little for beauty and grace, despised prettiness, calmly tolerated all manner of hideousness, and admired nothing as much as a certain stern and manly grandeur resulting from the combination of habits of reflection with much experience of the world." (*Etchers and Etchings.*)

Franz Hals as a portrait-painter was unsurpassed by any of his contemporaries except Van Dyck. His coloring was strong and pure, and his heads full of character. His masterpieces are the large picture in the Hall of the Archers at Delft and his pictures at Haarlem.

Ferdinand Bol (1611-1681) was an imitator of Rembrandt's, noted, not only for his historical paintings and portraits, but also for his etchings.

Among the multitude of painters of the time in Holland, we can only mention a few of the most important. Painters of *genre*, or scenes from domestic life, first attract our attention.

Foremost among them stands Gerard Douw. He spent three years in the school of Rem-

brandt, where he mastered coloring and *chiaroscuro*. His first pictures were portraits; but he required so many sittings in order to perfect them, that his reputation suffered, in spite of the excellent quality of his work. He is said to have taken five days' sitting to finish a lady's hand. He rarely put many figures in the fancy pictures, in which he excelled. His minute and perfect finish of detail was his strong point.

Gerard Terburg (1608-1681) painted in somewhat the same style as Douw. His favorite subjects were conversations, musical parties, and ladies at their toilet.

Gabriel Metz (1615-1669?) excelled him in drawing and in the expression of his faces. Beside the higher kind of



FIG. 226. Genre-Subject. Gerard Douw. Belvedere, Vienna.

genre, Metzu often painted scenes from low life. Gaspar Netscher (1636-1684) was much employed as a portrait-painter.



FIG. 227. The Lute-Player. Terburg, Cassel.

Jan Steen stands at the head of a class of *genre*-painters who

represented scenes from village and tavern life. There was something cheerful and humorous in his way of delineating daily occurrences. He differs from the other painters who selected similar subjects, in that he was fond of action. The action in his drinking bouts or jovial meetings of peasants is exhibited by a variety of expression in the faces, that shows Steen to have been a careful observer of nature. He had a keen appreciation of the comic element. His technical execution is good, and his careful finish of detail suits the subjects he selected.

Jan Steen,
1636-1689.

Adrian Brower (1608-1640), Adrian van Ostade (1610-1685), and Isaac van Ostade (1617-1654) were eminent in the same branch of *genre*-painting in which Steen excelled.

Gerard Honthorst (1592-1660) was celebrated for his *chiaroscuro* and torchlight effects.

From the *genre*-painters we turn to the painters of landscapes and marine views.

Jacob Ruysdael stands at the head of Dutch landscape art. His trees and rough foregrounds are very attractive. His clouds are admirable, and seem to float in the sky. His masses of light and shadow are skillfully arranged, and his coloring is clear and good. He was very successful in marine views, particularly in his representation of light winds and gales at sea.

Jacob
Ruysdael,
1630-1681.



FIG. 228. The Market-Woman. Gabriel Metz, Dresden.

Nicholas Berghem (1624-1683) was fond of putting architectural ruins and groups of figures and cattle in his landscapes. His aerial perspective was excellent, his floating clouds and transparent water unsurpassed. He etched as well as painted.



FIG. 229. Landscape. By Jacob Ruysdael.

Albert Cuyp (1606-1672) painted landscapes, figures, sea-pieces, river views, cavalry skirmishes, interiors, winter scenes, fruit, and flowers.

Albert van Everdingen (1621-1675) has been called the *Salvator Rosa* of the North. His representations of storms at sea were very powerful.

Menderhowt Hobbema (b. 1611) painted landscapes.

Jan van der Meer (1627-1711) has left admirable specimens of battle-scenes and marine views. His action is animated, and his color and *chiaro-scuro* good.

Adrian van de Velde (1639-1672) introduced cattle into his landscapes with great success. He has a reputation as an etcher.

Ludolf Backhuysen (1631-1709) painted marine views and storms.

Adam Pynacker (1621-1673) painted landscapes.

Paul Potter (1625-1654) excelled in his delineation of animals. He has left some good etchings.

Johann Breughel (1565-1642) painted flowers and fruit with great success.

Melchior Hondecooter (1636-1695) was noted for his pictures of live fowls and game.

EARLY RENAISSANCE IN GERMANY.

BETWEEN 1410 and 1460 the German schools passed from the early religious style to modern realism.

The most important of these schools, as in the preceding period, was at Cologne.

The great altar-piece with wings, in the cathedral, is the work of an artist named Meister Stephan, or Stephan Lochner, of Constance. He died in 1451.

The Annunciation is represented on the two outer panels. Inside we have the central picture of the Adoration of the Magi; and on either side, on the panels, St. Gereon and his Men-at-arms, and St. Ursula and her Virgins. The composition is fine, the tones of color good, and the expression of the faces full of deep devotion.

The German schools of the Early Renaissance, as we should



FIG. 230. St. Ursula. One of the Wings of the Dombild, by Master Stephan. From the Engraving by P. Massau.

expect, were more or less influenced by the Van Eycks; but they still retained their true German characteristics, such as

angular corners in the folds of the drapery, and vivid effects of light and shade. The German coloring was more gaudy, heavier, and duller than the coloring of Flemish artists.

Martin Schongauer's most celebrated picture is the Virgin in the Rose-bush, the altar-piece in St. Martin's Cathedral at Colmar. The picture has a gold background. The Virgin is life-size: she sits on a green bank, with the Child in her lap. Two angels hold a crown over her head, and behind her is a hedge of roses full of birds.

Martin
Schongauer,
1453?-1499.

Schongauer has a great reputation as an engraver. He gave a fine expression to his heads, and finished the accessories of his pictures carefully. He was a thorough master of the mechanical part of his art; and, as he managed the burin equally well in all his prints, Bartsch infers that he had had practice as a goldsmith in engraving plate before he became an artist.



FIG. 231. Crucifixion, Martin Schongauer.

Hans Holbein the Elder was a native of Augsburg. He formed his style on that of Van der Weyden. The influence of the Van Eycks came to him, strangely enough, through Antonelli da Messina and the Venetian artists. Like Mantegna and the Bellini, Holbein was fond of architectural decorations.

Hans
Holbein
the Elder,
1460?-1524.



FIG. 232. Nativity. Zeitblom, Sigmaringen.

Zeitblom was one of the early representatives of the school of Ulm. His coloring is pale, and recalls fresco. The limbs of his figures are thin and stiff, and he often repeats the same type of head. His pictures, however, are full of devotional feeling.

Martin Schaffner and Hans Schühlein also belonged to the early school of Ulm.

Bartholo-
mäus
Zeitblom,
1450-1516 cir.

Michael Wohlgemuth represented the Franconian school of the period. The merit of his pictures is extremely unequal. He sought to create strongly individual types, and his efforts resulted in the production of figures utterly devoid of beauty. His masterpiece is in the Imperial Gallery at Vienna. It represents St. Jerome enthroned, while a man and woman, the donors of the picture, kneel on either side. Wohlgemuth engraved on wood.

Michael
Wohl-
gemuth,
1434-1519.



FIG. 233. The Birth of Christ. Michael Wohlgemuth, Zwickau.

Burgkmair was a most industrious artist of the Augsburg school. His earlier manner was quaint and archaic, but in his later life he felt the influence of Italian art. He was one of the first German artists who paid particular attention to his landscape backgrounds.

Hans
Burgkmair,
1472-1539.

THE HIGH RENAISSANCE IN GERMANY.

ALBERT DÜRER may not unjustly be called the founder of the German school, for it was owing to his influence that it rose out of the rudeness which characterized its early productions.

Albert
Dürer,
1471-1528.

Dürer was deeply religious, and full of that childlike enthusiasm which outlives sorrow and suffering and slights in some pure and simple souls. He was a sculptor, an engraver, and an architect, as well as a painter. An earnest student of nature, and an excellent draughtsman, he had a keen appreciation of and sympathy with whatever was solemn or sublime, graceful or tender. He had not the same feeling for what was beautiful, and showed little discrimination in selecting his models. His coloring is unequal. Among his most famous oil-pictures we may mention the "Adoration of the Blessed Trinity," painted for the chapel of Landauer Bräderhaus in Nuremberg. It is now in the Belvedere Gallery in Vienna.

God the Father lifts the crucified Saviour in his arms; angels hold out the priestly vestments of the Almighty; and the Holy Spirit in the form of a dove hovers over His head. There are two tiers of figures: the upper one, groups of male and female saints, led by the Virgin and John the Baptist; below these, a vast company of the blessed in adoration, and beneath all a landscape. The portrait of the artist appears in one corner of the picture.

Albert Dürer produced but few etchings. He did, however, produce a great number of engravings on wood and copper. The details in his plates are minutely finished, and he shows himself a thorough master of his tools. In common with his countrymen and his age, Dürer was very fond of what was fantastic and mystical. In Fig. 234 we have one of his prints called

"Knight, Death, and the Devil." An armed man on horse-back, travelling through a gloomy wood, meets Death on his pale horse, holding an hourglass, while the Devil in the shape



FIG. 234. Knight, Death, and the Devil. Dürer.

of a strange beast follows him. Unmoved by these horrors, he turns neither to the right hand nor to the left, but pursues his onward way with calmness.

Dürer designed a number of woodcuts which were executed

by men eminent in that line; among them the two series called the Great and Little Passion (Fig. 235).

Albert Dürer had a very strong feeling of patriotism; and, in spite of the small inducements offered to an artist in his own country, he refused to take up his abode, either in Venice



FIG. 235. Vignette on Titlepage of the Great Passion. Dürer.

or Antwerp, to both of which places he was most earnestly invited with offers of good pecuniary remuneration for his services.

Dürer's last work was an unfinished picture of Christ bearing the cross. He was laid to rest in the cemetery of St. John at

Nuremberg; and his life-long friend Perkheimer placed the following brief inscription on his grave:—

*"Quicquid Alberti Dureri Mortale fuit, sub hoc condetur tumulo emigravit
VIII idus Aprilis M. D. XXVIII."*

"Hence in silence and in sorrow, toiling still with busy hand,
Like an emigrant he wandered, seeking for the Better Land.
Emigravit is the inscription on the tombstone where he lies;
Dead he is not, but departed,—for the artist never dies."

LONGFELLOW.

Hans Holbein the Younger was probably born at Augsburg, but was brought up at Basle. In 1526, at the instance of Erasmus, he went to England with a letter to Sir Thomas More. Sir Thomas received him with the utmost cordiality, employed him to execute many extensive works, among others portraits of himself and his family. He introduced him to Henry VIII., who took him into his service; refusing Sir Thomas's offer of one of his works, telling him, that, "now he had got the painter, Sir Thomas might keep his pictures."

Holbein excels as a painter of portraits, and executed many large historical works, both in England and in his native land.

His most celebrated religious picture is the so-called "Madonna of the Meier Family." For a long time the original of this picture was supposed to be in the gallery at Dresden, but it is probable now that the Dresden Madonna is a copy of the Madonna at Darmstadt (Fig. 236). The pictures are very similar, but the proportions of the figures in the Darmstadt Madonna are shorter and heavier. The Virgin stands in an alcove, and holds in her arms the infant Saviour. The woman with her head wrapped in linen is supposed to represent the burgomaster's deceased wife. By her side kneel Dorothea Kannegiesser and her daughter with a rosary. The burgomaster kneels behind a young man who supports the sick child. Nothing could be more exquisitely touching than the infant

Saviour, who has taken the child's sickness upon himself. He leans his head upon the Virgin's breast, and stretches out His hand in blessing. The sick child is filled with astonishment as he looks at his fingers no longer wasted by disease.



FIG. 236. The Madonna of the Burgomaster Meier. Holbein, Darmstadt.

Holbein's engravings on wood deserve particular attention. He began to try his hand at the art when he was but thirteen

years old, and attained the greatest proficiency. One of his most important series of woodcuts is the so-called "Dance of Death." This strange subject probably originated in some early miracle-play. It was a favorite subject for the brush of artists of the Middle Ages, and attracted Holbein by the opportunity it offered for representing what was pathetic and grotesque. Death peeps over the shoulder of the pope, who is in the act of crowning the emperor, points to an open grave as the empress passes by in her royal robes, seizes the peddler on the road, takes the weeping child from its mother, and in a thousand ways shows himself the stern arbitrator of all that is human.

The following artists are known as the Little Masters, from the small size of the prints they produced:—

Heinrich Aldegrever (1502?–1562?) was an eminent engraver as well as a painter. He was a pupil of Albert Dürer's, but his designs are somewhat in the earlier Gothic style.

Bartel Beham (b. 1496?) like Aldegrever was both an engraver and painter. His drawing and expression are good. He was an imitator of Marc Antonio.

Hans Sebald Beham (b. 1500) engraved on both wood and copper.

Albert Altdorfer (1488–1538) was one of the most important and most original of all Albert Dürer's followers. In his paintings the color is excellent, the drawing not as good. Like most of his fellow-artists, he was fond of fantastic subjects, and his conceptions are often quite poetical. The subject of his greatest painting is the Victory of Alexander the Great over



FIG. 237. Landsknecht. After a Print by Bartel Beham.

Darius, painted in 1529, for Duke William IV. of Bavaria. He engraved both on wood and copper.



FIG. 238. The Giant Christopher. After a woodcut by Lucas Cranach the Elder.

George Pentz (1500-1550?) was another very important follower of Albert Dürer. He improved his style by a study of Italian art after he left the school of Dürer. His heads are full of expression, and his drawing is correct.

James Binck's (b. 1504) style resembles that of Aldegrevier, but his drawing is better.

Hans Baldung (1480-1545), among other works, painted scenes from the life of the Virgin for the altar-piece at Freiburg Munster.

Lucas Cranach (1470-1553) was a celebrated German painter and engraver of the Franconian school. His historical pictures and portraits are in the stiff style that was prevalent in Germany before the time of Dürer.

His representations of nude female forms are often very naïve. As a wood-engraver he deserves particular attention.

LATE RENAISSANCE PAINTING IN GERMANY.

RAPHAEL MENGES is one of the best-known German painters of the Late Renaissance school. In his own time his friends and partisans greatly overrated his powers, comparing him without hesitation to Raphael, Correggio, and Titian. He had a profound knowledge of ancient art, and as a designer was very correct. In his compositions "the finished delicacy exhibits the hand of the artist, but gives no emanation of the soul of the master." He had a wide reputation as a writer on art, and supplied Winckelmann with some of the materials for his "Storia delle Belle Arte."

Antonio
Raphael
Mengs,
1728-1779.

Maria Angelica Kauffman (1742-1807) had great talent, but it did not amount to genius. Her historical pictures were uneffective, because the figures were smaller than life. There is a certain sameness about her figures, and her men are a little effeminate. There is, however, an attractive sweetness in her faces, her drawing is good, and her coloring quite equal to that of the artists of the late Italian school.

Christian William Ernest Dietrich (1712-1774) deserves notice mainly on account of his skill as engraver and etcher.

Balthazar Denner (1685-1747) produced some admirable heads of old men and women. The degree of finish of his pictures is almost painful.

Adam Elzheimer (1574-1620) surpassed his teacher Offenbach. He completed his studies at Rome. Elzheimer's taste and composition are excellent, his coloring harmonious, and he excels in landscapes and in moonlight and torchlight effects. His pictures were very poorly paid for, and he passed the greater part of his life in indigence.

SPANISH RENAISSANCE PAINTING.

In the seventeenth century Spain produced two great artists, — Velasquez and Murillo, — who well bear comparison with the best Renaissance painters of Italy.

Velasquez was a universal genius: he painted portraits, *genre*-pictures, fruit, flowers, animals, interiors, landscapes, sacred and profane history. Velasquez' style was not at all like that of the German and Flemish masters: it was bolder, and the details were not finished with such minuteness. His pictures were most effective when viewed from a distance. His portraits were admirable, fine in color, and remarkably spirited. His portraits of men on horseback were particularly admired. He excelled in perspective and *chiaro-scuro*, and his composition was good. When he painted scenes from sacred history, he preferred subjects that could be treated in a realistic manner. Among his celebrated portraits we may mention that of Philip IV. on horseback, in the Uffizi Palace at Florence, and the quaint little Infanta Margarita, in the Louvre.

Don Diego
Velasquez
de Silva,
1599-1660.

Murillo, the most eminent of all the Spanish painters, was fond of representing passionate religious fervor. He was admirable as a *genre*-painter, but his chief fame rests on his sacred compositions. His faces had a strongly national air, but were full of deep feeling. The drapery of his figures was peculiar. His coloring

Bartolomé
Estevan
Murillo,
1618-1685.



FIG. 239. Female Head by Velasquez.

was pure and harmonious like Titian's, his grouping simple and natural. In the expression of religious ecstasy, he was unsurpassed, as in the Vision of St. Anthony of Padua.

In Fig. 240 we have Moses calling forth water from the rock, one of his pictures from Seville Cathedral. "Murillo's pictures," says Mrs. Clement, "may be divided into three classes: his first or earlier manner may be styled cold; his second, warm; and his last, vapory. To the first period belong his pictures of beggar-boys, peasants, and subjects from common life. Both his later periods were especially devoted to religious

subjects. In the first his outlines became softer, and the fig-



FIG. 240. From Murillo's *Moses*. Seville.

ures rounder than in his early works; but to the last or vapory

period, belongs that beautiful atmospheric effect in which the distinctness of the outline is lost, or shaded off, as in nature."

Francesco Ribalta (1551-1628) was a Spanish painter of Valencia, who was much influenced by Sebastian del Piombo.

RENAISSANCE PAINTING IN FRANCE.

AMONG the Renaissance painters in France we may mention first Poussin. "He merits a station in the class of original painters who extended the application of the art, if not its mechanical power. Raphael and

Nicholas
Poussin,
1594-1665.



FIG. 241. Moses at the Well. Nicholas Poussin.

Giulio Romano had preceded him in study from the remnants of antiquity; but Poussin's perception of the use that might be made of them was totally distinct from theirs, and, if less

grand, not less imaginative. It was also more strictly imitative of ancient forms, customs, dresses, and appropriate scenery, of all of which he has left us a most useful display. Though he drew the principal part of his materials from the works of ancient times, and his combinations of them from the inspirations of the poetry and mythology of the same period, yet those combinations are so just, the



FIG. 242. Landscape by Claude Lorraine.

incidents and accompaniments so well chosen and exhibited with such an air of truth, that the invention is truly his own, as distinct from those of other men as are the works of Michael Angelo." His reason sometimes constrained his imagination, but he was never affected. His landscapes are true to nature. His coloring is good, and his figures well proportioned.

Claude Lorraine was the first ideal landscape-painter of modern times. Titian excelled in landscape back-grounds, which formed a rich and appropriate setting to his figures. The Dutch painters made faithful portraits of the scenes they knew. Poussin and Salvator Rosa went a step farther. But Claude surpassed them all. His luminous atmosphere, his far-reaching prospects, his glowing skies, his trees and water, all show him to have been in deep sympathy with the very soul of Nature.

Claude Gelle
Lorraine,
1600-1682.

Simon Vouet (1582-1641) was one of the reformers of the French school, the master of Le Sueur and others.

Pierre Mignard (1610-1695) painted portraits.

Charles Lebrun (1619-1690) was theatrical in his compositions.

Gaspard Dughet, surnamed Poussin (1613-1675), was a relation and pupil of the great Poussin.

Eustache Le Sueur (1617-1655) has been called the French Raphael, from the beauty of his compositions and designs.

François Boucher (1704-1768) painted pastoral scenes; and Hyacinth Rigaud (1659-1743) was an able portrait-painter.

PAGAN ART IN THE CHRISTIAN ERA.

INDIAN ART.

THE history of Indian art begins about the year 250 B.C., when, under King Asoka, Buddhism was adopted as the religion of the State. Buildings prior to that date were of perishable materials, and no records of them remain. We shall adopt Fergusson's classification of Indian architecture, and take up first the Buddhist period, when stone became the common building material. Next in order we shall consider Jain architecture, then the three different styles of Brahminism, and shall conclude with the Indian Saracenic.

BUDDHIST ART.

THERE are, according to Fergusson, five classes of Buddhist buildings: 1. Stambhas, or Lâts; 2. Dagobas, Stupas, or topes; 3. Rails; 4. Chaityas; 5. Viharas.

1. Stambhas, or Lâts, were tall pillars, with inscriptions on their shafts, and curious emblems and animals on their capitals. With the Jains they bore lamps, and were called deep-dans: sometimes they were surmounted by statues of a god, and **sometimes they were flagstaffs.** **One of the most complete and the most ancient of these lâts is at Allahabad.** It is thirty-three feet high, and tapers slightly towards the top. The diameter at the base is three feet, and the diameter at

the apex two feet two inches. The crowning ornament has disappeared. The shaft bears an inscription of the time of King Asoka, and one of the time of Samundra Gupta (380-400 A.D.), proclaiming the glories of his reign, and the deeds of his ancestors. After Buddha attained Nirvana at Kusinagara, B. C. 543, eight cities, or kingdoms, are said to have contended for the honor of possessing his mortal remains. The question was settled by an equitable division of the relics, and dagobas were erected in the different cities to contain them. It is impossible to identify with positive certainty any of these eight original dagobas. It is highly probable, however, that the Temple of Juggernath at Puri occupies the spot where one of the most celebrated relics, Buddha's left canine tooth, was originally deposited. Stupas, or topes properly so called, were erected to commemorate some event, or to mark some spot, dear to the followers of Buddha; but, as they were not distinguished from the dagobas, or reliquaries, by any external sign, the terms stupa, tope, and dagob are often used interchangeably.

2. The Bhilsa Topes are one of the most interesting groups of the kind in India. The principal one in the group is the Great Sanchi Tope. The dome, which is somewhat less than a hemisphere, a hundred and six feet in diameter and forty-two feet high, rests upon a sloping base fourteen feet high and a hundred and twenty feet in diameter.

The centre of the mound is solid, and consists of bricks laid in mud: the exterior was faced with dressed stone, on which was laid a four-inch coating of cement. Paintings, or ornaments in relief, probably adorned the surface. The cupola which crowned the apex of the dome was called a *Tee*. It is supposed that these tees contained the relics. There is a very celebrated tope in Bengal, the temple at Buddh Gaya. It stands in front of the Bodhi-tree under whose shade Buddha attained complete enlightenment, in the thirty-fifth year of his age, B.C. 588.

3. The stone rails which surrounded topes, and enclosed sacred trees, temples, pillars, and other objects, are one of the most important features of Indian architecture. They were beautifully and elaborately carved. Some idea of the extent of these rails may be obtained by the measurements of the rail at Buddh Gaya, about one-half of which is now extant. It was two hundred and seventy-five feet long, and was divided into quadrants by four tall gateways.

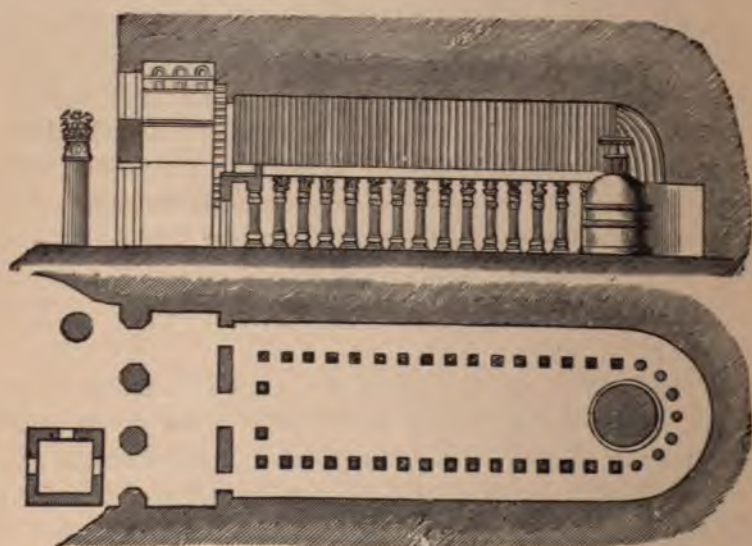


FIG. 243. Cave of Karli. Ground-Plan and Section.

4. The chaityas, or assembly-halls, corresponded to our churches. Among those now extant, there is only one that is not cut in the rock. The chaitya that we shall select as a typical example of the rest is the cave of Karli, on the road between Bombay and Poonah. It is divided into three aisles by two rows of fifteen columns. It is a hundred and twenty-six feet long, forty-five feet seven inches wide, and forty-five feet high. The side aisles are very narrow in proportion to the width of the middle aisle, and are continued, as in some

cathedrals, around the apse. The columns have tall bases, octagonal shafts, and rich capitals, ornamented by two kneeling elephants bearing figures. The seven pillars behind the altar are octagonal piers, without bases or capitals. The dagoba was situated beneath the semi-dome of the apse. The semicircular roof was ornamented by wooden ribs. The whole end of the cave was left open to admit light. There was an outer porch, a little wider than the interior of the temple, enclosed by a screen consisting of two stout octagonal pillars, without either bases or capitals, which supported a plain mass of rock once ornamented by a wooden gallery.

5. The viharas were monasteries; and in later times, as in the great monastic establishments of Europe, chapels, or chaityas, were connected with them. Most of the viharas now in existence are cut in the rock. The usual form is that of a hall or court surrounded by cells.

JAIN ARCHITECTURE.

THE extensive use of horizontal arches and domes forms one of the most marked characteristics of Jain architecture. These horizontal arches and domes differ from the radiating arches and domes of European architecture, insomuch as they are formed by projecting layers of stone, and not of wedge-shaped stones or voussoirs.

The perfect Jain temple, like the later Hindoo temple, had a square or slightly oblong cella, in front of which was a pillared porch. With the Jains, a Sikra or Vimana, a spire-like tower, surmounted the cell where the images of the gods were placed.

The Jains believed that to build a temple, and place an image in it, was a meritorious act; and their cities of temples

are most remarkable monuments to the strength of this belief. At Palitana we have hundreds of shrines, scattered over two hills and the valley between.

"The larger ones are situated in tûks, or separate enclosures, surrounded by high fortified walls: the smaller ones line the silent streets. A few yatis, or priests, sleep in the temples, and perform the daily services; and a few attendants are constantly there to keep the place clean, which they do with the most assiduous attention, or to feed the sacred pigeons, who are the sole denizens of the spot; but there are no human habitations, properly so called, within the walls. The pilgrim or the stranger ascends in the morning, and returns when he has performed his devotions or satisfied his curiosity. He must not eat, or at least must not cook his food, on the sacred hill; and he must not sleep there. It is a city of the gods, and meant for them only, and not intended for the use of mortals." (FERGUSSON'S *History of Indian Architecture*.)

HINDU ARCHITECTURE.

1ST, Dravidian style.

Hindu temples had four parts. The temple proper, corresponding to the cella of Greek architecture, contained the shrine for the sacred image. It was square in plan, with a pyramidal roof of several stories. This was called the Vimana. The Mantapa, or porch, formed the entrance to the cell. The Gopuras, or gate-pyramids, were the chief features of the quadrangular enclosures. The Choultries were pillared halls. Most of the temples had tanks or wells of water connected with them.

The Ramisseram is one of the finest temples in the Dravidian style. Its outer wall was twenty feet high, and it had four stone gopuras.

The most remarkable features of the temple were the long corridors in the columned hall. The height of these corridors was about thirty feet, the width from twenty to thirty feet. They were seven hundred feet long, a hundred feet longer than St. Peter's in Rome. The side corridors are the finest, because they were comparatively free from the debased figure-sculpture which detract a little from the effect of the central corridors.

Civil architecture in the Dravidian style was a late growth and was the result of Mohammedan influence.

2d, The Chalukyan style is less known than any of the other varieties of Hindu architecture. Chalukyan temples had peculiar star-shaped ground-plans.

The third Hindu style is the Northern, or Indo-Aryan.

The outlines of the pyramidal spires and pinnacles of the temples were curvilinear. The towers were not divided into stories, and there were neither pillars nor pilasters.

We shall select the great Temple of Bhuvaneswar to illustrate this style. It was built 617 to 657 A.D. Its length was three hundred feet, its breadth from sixty to seventy-five feet. Its chief feature was a solid plain square stone tower, a hundred and eighty feet high, which curved slightly towards the top. Every stone in the tower had a pattern carved on it. The monotony of the building was thus relieved without breaking the outline.

In Central and Northern India we find some interesting monuments of civil architecture, such as tombs and palaces. One of the most magnificent of the palaces is that of Gualior, erected by Mân Sing 1486-1516, three hundred feet by one hundred and sixty feet externally. On the east side, this palace is a hundred feet high; and, built as it is upon a rock, it has two underground stories that look out over the country.

In Cashmere we find an interesting group of temples (600 A. D. to 1200 A. D.) The sloping roofs of Cashmere temples, broken by dormer windows like those of mediæval buildings in Europe, are modelled after wooden

Cashmere.

forms. The roofs of the porches and doorways have the same sloping lines as the main roofs. The shafts of the columns have a curious likeness to Greek Doric forms. The typical example of Cashmere architecture is the Temple of Marttand, five miles east of Islamabad, the ancient capital of the valley. Its beauty is due, in a great measure, to its situation.

"It stands well on an elevated plateau, from which a most extensive view is obtained over a great part of the valley. No tree or house interferes with its solitary grandeur; and its ruins — shaken down apparently by an earthquake — lie scattered as they fell, and are unobscured by vegetation, nor are they vulgarized by any modern accretions. Add to this the mystery that hangs over their origin, and a Western impress on its details unusual in the East, but which calls back the memory of familiar forms, and suggests thoughts that throw a veil of poetry over its history more than sufficient to excite admiration in the most prosaic spectators." (FERGUSSON.)

Its plan is interesting, from its resemblance to the plan of the Temple of the Jews. The dimensions of the court that encloses the cella are two hundred and twenty feet by a hundred and forty-two feet. The interior of this court was probably filled with water, and stepping-stones led from the entrance-gate to the cella. The reason for erecting temples in water was, that they might be more directly under "the protection of the Nagas, or human-bodied and snake-tailed gods, who were jealously worshipped for ages throughout Cashmere."

The monuments in Nepal are comparatively modern, — none earlier than the fourteenth century. The
Nepal. Nepalese temples are in many stories, divided from each other by sloping roofs.

In Farther India, in Burmah, the monastic system of Buddhism flourishes at the present day. There are a number of stone pagodas there, but the monasteries are built of wood.

Siamese architecture had many local peculiarities, which we cannot notice here.

In Java many of the temples contain curious wells, which were probably the places where the sacred trees were planted.

Cambodian architecture is not of sufficient importance for us to dwell upon it.

We shall conclude this brief summary of Indian architecture by a description of one of the most celebrated monuments of Saracenic art in India, the Tajè Mehal, the *chef-d'œuvre* of Shah Jehan's reign (1628-1658 A. D.). The Tajè, or tomb, with its dome and its minarets, stands on a platform in a court eight hundred and eighty feet square. Beyond this there is an outer court, the same width and half the depth. It has three gateways of its own, and in the middle of the inner wall is the far-famed gateway of the garden court. The plan of the mausoleum is a square a hundred and eighty-six feet, with the corners cut off. The dome is fifty-eight feet in diameter, and eighty feet high. The tombs are under the dome. The bodies, in accordance with the Indian practice, are interred in vaults directly below the apparent tomb. The whole building is of white marble: light is admitted through double screens of white marble trellis-work, which, in the brilliant Indian climate, temper the light very agreeably. The ornamentation of the building consists of precious stones inlaid in the walls.

"The long rows of cypresses, which line the marble paths that intersect the garden at right angles, are all of venerable age, and, backed up by masses of evergreen foliage, lend a charm to the whole which the founder and his children could hardly have realized. Each of the main avenues among these trees has a canal along its centre studded with marble fountains, and each vista leads to some beautiful architectural object. With the Jumna in front, and this garden with its fountains and gateways behind, with its own purity of material and grace of form, the Tajè may challenge comparison with any creation of the same sort in the whole world. Its beauty may not be of the highest class, but in its class it is unsurpassed." — FERGUSSON'S *Indian and Eastern Architecture*.

INDIAN SCULPTURE AND PAINTING.

THE Buddhists were religious architects, but not religious sculptors. The only sacred monuments of plastic art that they ever executed were figures of Buddha lost in profound contemplation. They made some rude attempts at the representation of historical scenes,



FIG. 244. Relief from Mahamalaipur.

When Brahminism supplanted Buddhism, sculpture received a powerful impulse ; and both the exterior and interior of buildings were profusely decorated with reliefs. The figures in these reliefs were fantastic and crowded. They lacked artistic arrangement, and the actions were exaggerated. The female form, however, was often represented with some grace and loveliness. The monstrous gods of the Brahminical Pantheon furnished the sculptor with subjects that suited the wild fancy and the imagination of the time.

Painting, as far as we know, never attained any real excellence in India.

MOHAMMEDAN ART.

MOHAMMED was born A.D. 571. The wandering Arab tribes were welded together by the religion which he founded, and before the close of the seventh century had not only become a powerful nation themselves, but had carried the faith of Islam by the might of the sword from the Atlantic Ocean to the Ganges.

As pictures and images were forbidden by the Koran, the artistic genius of the Arabians found a vent in architecture. The style of their architecture was more or less modified by the character of the buildings already existing in the different countries that they conquered; but the general plans of mosques, the use of the pointed arch, and an elaborate and beautiful system of surface-decoration, are the common property of all the Mohammedan styles.

A Mohammedan mosque had four essential parts:—

- 1st, The mihrab, or large hall for prayers.
- 2d, The kiblah, or holy place, where the Koran was kept.
- 3d, A court containing a fountain for the ablutions of the faithful.
- 4th, One or more slender towers, called minarets, from the top of which the muezzin, or priest, gave the summons for prayer four times a day.

There are two typical forms of mosques:—

1st, Those with a large square court enclosed by corridors, deepest on the side nearest the inner sanctuary.

2d, Those with a central dome in the Byzantine style.

The arches in Saracenic or Mohammedan architecture were usually pointed, although horse-shoe and wedge-shaped arches were common.

Arches.

The domes were very similar to Byzantine domes, but they were more pointed on the exterior.

The decorations of Mohammedan architecture were very beautiful. Conventionalized plants and animals, intricate geometric figures, and texts from the Koran in Kufic characters, were interwoven in an exquisite surface ornamentation of gold and gorgeous colors, which is known as arabesque.

The earliest monuments of Arabian architecture are to be found in Egypt at Cairo. The Mosque of Amrou in Old Cairo was founded as early as A.D. 643. It consists of a quadrangular court two hundred and forty-five feet square, with a fountain in the middle. A single corridor, formed by one row of columns, occupies the front of



FIG. 245. Mosque of Amrou in Old Cairo.

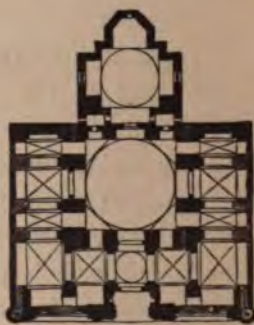


FIG. 246. Mosque at Tabriz.

the court. There are four rows of columns on the left, three on the right, and six rows of columns form the hall of prayer on the remaining side. The columns are all taken from old Roman buildings, and their height is equalized by bases of different sizes. The capitals are surmounted by tall cubical blocks, on which the arches of the arcades rest. The arches are horse-shoe arches slightly pointed at the apex. Wooden braces stretch from column to column.

Mohammedan architecture in Egypt is more massive than in Spain, India, or Persia; and the pointed arch was used in preference to the keel and horse-shoe arches.

Dwelling-houses were plain externally, but were built around courts upon which many windows opened. The interior decorations were often very gorgeous and beautiful.

Mohammedan architecture in Spain may be divided into three periods, or styles : — Spain.

1st, Byzantine Arabic ; 2d, Mauritan-Almohade ; 3d, Mudéjar, or Granadine.

As an example of the architecture of the first period, which extended from the eighth to the tenth century, we shall select the Mosque of Cordova.



FIG. 247. Section of the Mosque of Cordova.

It was built about 786 A. D. The original hall of prayer consisted of eleven rows of columns : eight more were added in the tenth century. A court forms the approach to the hall of prayer, and occupies about a third of the extent of the building, which covers an area of five hundred and sixty by four hundred feet. The system of arching is peculiar ; a row of arches spring from the columns, and above these we find a second row of arches springing from pilasters resting on the capitals of the columns.

The second period of Arabic architecture in Spain was a transitional period, and lasted during the eleventh and twelfth centuries. The buildings of the time were comparatively insignificant, as the Spanish Moors were neither rich nor

powerful. It was the prelude to the brilliant development of Saracenic art in Spain which began in the thirteenth century, produced the Alhambra, and was terminated by the conquest of Granada in 1492.

The Alhambra is built close to a rocky descent, and commands a magnificent view of the surrounding country. It is the Acropolis, the palace-fortress, of Granada.

It was originally a castle. Charles V. transformed a portion of it into a palace, but the most beautiful parts of the interior have been preserved.

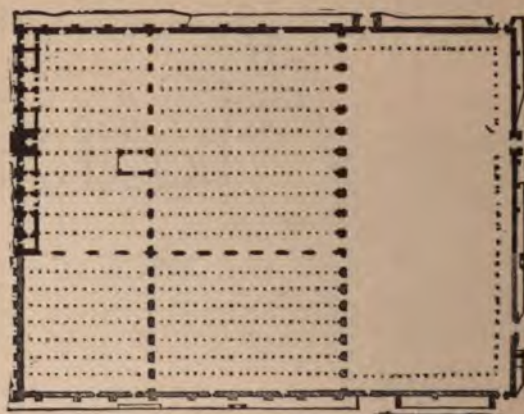


FIG. 248. Ground-Plan of the Mosque at Cordova.

The larger of the two open courts is called the Court of the Alberca (A). It is seventy feet broad, and one hundred and seventy-six feet long, and has a corridor on the two short sides. Opposite the entrance, there is a vestibule which leads into a room in a four-cornered tower, designated as the Hall of the Ambassadors. It is thirty-four feet square, with deep window-niches in the walls on three sides. The walls, as will be seen, are enormously thick. The views from the windows are superb. The royal throne was probably placed in the recess opposite the entrance. Part of the inscription on the walls runs as follows: "From me this throne thou art welcomed morning and

evening by the tongues of blessing, prosperity, happiness, and friendship ; that is the elevated dome, and we the several re-

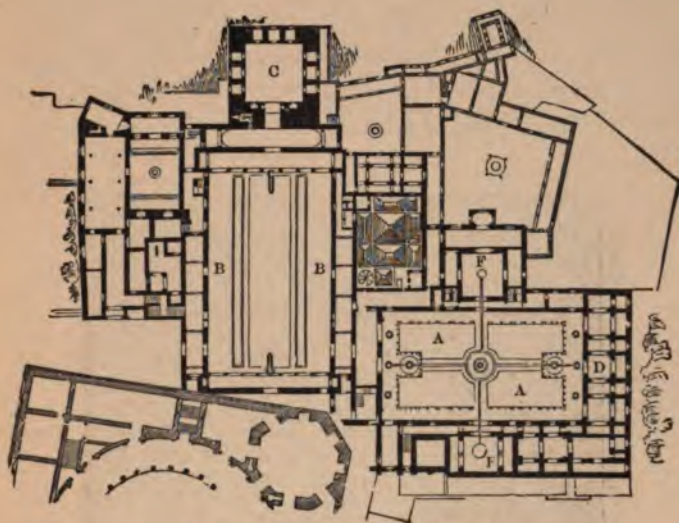


FIG. 249. Ground-Plan of the Alhambra.

cesses are her daughters ; yet I possess excellence and dignity above all those of my race. Surely we are all members of the



FIG. 250. Pendentives in the Kuba at Palermo.

same body ; but I am like the heart in the midst of them, and from the heart springs all energy of soul and life." The dado

of tiles in this hall is the finest in the Alhambra. The dome is of wood, and the vaulting is the so-called stalactite vaulting.

The second open court (B) is called the Court of the Lions, from the twelve-sided alabaster fountain in the middle, resting on the backs of lions. "These Arabian sculptures," says Murray, "make up for want of reality by a sort of quaint, heraldic antiquity. Their faces are barbecued, and their manes cut like



FIG. 251. Portal at Iconium.

scales of a griffin, and the legs like bedposts, with the feet concealed by the pavement, while a water-pipe stuck in their mouths does not add to their dignity." Slender pillars form corridors round the court, and pavilions containing fountains are on the two shorter sides. On the longer sides are entrances to halls: D, the Hall of the Sisters, named from two great marble tiles in the pavement; E, a smaller hall called that of the Abencerages.

The columns in the Alhambra are very slender and graceful;

the capitals of a cubiform shape, raised above the shaft of the column by a long neck ; the bases are simple. The arches are covered with stucco decorations somewhat like embroidery, which often assume the shape of stalactites. The patterns on the walls of the different chambers vary, but the system of decoration is the same. A mosaic work of glazed tiles forms a dado from three to four feet high. Over this is a narrow band of ornamental inscriptions, and, still higher up, artistically



FIG. 252. Portico of the Generalife.

interwoven arabesques. The color of the patterns is most gorgeous and at the same time perfectly harmonious. We can form some idea of the beauty of Moorish architecture from Fig. 252, representing the Portico of the Generalife, the summer villa of the sultans of Granada.

In Persia Mohammedan architecture was characterized by the extensive use of the keel arch. The domes were of a bulbous shape, and the ornamentation was a more direct imitation of nature than in Spain. Persia.

In India, the building period of Mohammedan art extends from about 1100 A. D. to 1700 A. D. We have described one of the most splendid buildings of the times in our notice of Indian Art.

Turkish architecture and decoration is the latest manifestation of Mohammedan art. It retains many of the characteristics of the early styles; but the loss of true feeling for harmony of color, and the lack of inventive genius, marks it as a debased form of an art that has passed its prime.

CHINA AND JAPAN.

THE great beauty of Chinese and Japanese decorative work has excited much interest of late years; but comparatively little that is thoroughly satisfactory has been written upon the subject of Chinese or Japanese architecture.

The most familiar forms of Chinese architecture are the so-called Taas, or nine-storied pagodas. Of these the Porcelain Tower at Nankin is a well-known example. They are built in receding stories, each story having a projecting roof. One of the most remarkable Chinese temples is that of the Great Dragon at Peking. Buddhist monasteries are common in the country. The Chinese are celebrated for their worship of ancestors, and pay much attention to their tombs. A common form of tomb is that of a horseshoe-shaped platform cut in the side of a hill. The so-called pailoos, or triumphal gateways, are usually erected in memory of the distinguished dead.

Domestic architecture in China is very beautiful, but of a most ephemeral character.

EARLY AMERICAN ART.

WE can do little more than indicate the existence of the interesting artistic remains of the early inhabitants of America.

In North America are found rude mounds, sometimes enclosed by vast walls of earth and stone.

In South America there are buildings and sculptures left by the ancient Peruvians, as well as interesting monuments of the Inca Kingdom. In Central America we find architectural remains of great importance, in Mexico, Yucatan, and Guatemala.

ART IN THE NINETEENTH CENTURY.

**Architec-
ture.** WHETHER any original or national architecture will ever be evolved from the heterogeneous styles of the present day, is a problem which the future alone can solve. Modern architects seek to give an individual character to separate buildings; but they are inclined to follow ancient, classic, and mediæval forms, reproducing them in some new combination, or copying them as exactly as possible. Great advances in architectural decorations have been made during the last few years, under the influence of the increasing knowledge of and taste for Oriental ornamentation.

Sculpture. Antonio Canova, the Venetian (1757-1822), was the first sculptor of modern times. He sought to return to the purity and simplicity of classic forms. His most successful works were those in which he represented graceful female figures. Many of his large sculptural monuments are justly celebrated. One of the most beautiful is that of the Archduchess Christina in the Church of the Augustines at Vienna.

Among the sculptors who sought, like Canova, to restore the lost art of Greece and Rome, we may mention the Frenchman Antoine Denis Chaudet (1763-1810), Johann Heinrich Dannecker of Stuttgart (1758-1841), and the Englishman John Flaxman (1755-1826).

Bertel Thorwaldsen, the Dane (1770-1844), approached the classic ideal of repose more closely than Canova had done.

Johann Gottfried Schadow (1764-1850) endeavored to reproduce the characteristics of individuals; and Friedrich Tieck and Christian Rauch (1777-1857), of the Berlin school, sympathized with him in this endeavor, and worked in the same direction.

Ludwig Schwanthaler (1802-1848) was employed in extensive undertakings at Munich by King Ludwig. He worked too rapidly to perfect his style; and his productions, although they follow the antique in composition and outward form, are superficially conceived and executed. Schwanthaler designed the colossal ideal statue of Bavaria.

In France, James Pradier of Geneva (1790-1852) showed himself particularly skilful in depicting the "sensual charm of female beauty." François Rude (1785-1855) combined antique severity with a fine feeling for nature. Pierre Jean David of Angers (1793-1856) had a thoroughly naturalistic style, and A. L. Barye was noted for his life-like representation of animal forms.

Lorenzo Bartolini was a famous Italian sculptor of the nineteenth century.

MODERN PAINTING IN ENGLAND.

NEARLY all the early English painters were portrait-painters; and although in point of time some of them belong to the Late Renaissance period, their history is so intimately related to the history of painting in the present century, and so entirely detached from that of preceding European art, that it seemed better to speak of them here, rather than in connection with their contemporaries on the Continent. English art received an impetus from Dutch and Flemish painters, notably Holbein, Sir Peter Lely, and Rembrandt, and is more akin to Northern art than to that of Italy.

ART IN THE NINETEENTH CENTURY.

Architec-
ture. WHETHER any original or national architecture will ever be evolved from the heterogeneous styles of the present day, is a problem which the future alone can solve. Modern architects seek to give an individual character to separate buildings; but they are inclined to follow ancient, classic, and mediæval forms, reproducing them in some new combination, or copying them as exactly as possible. Great advances in architectural decorations have been made during the last few years, under the influence of the increasing knowledge of and taste for Oriental ornamentation.

Sculpture. Antonio Canova, the Venetian (1757-1822), was the first sculptor of modern times. He sought to return to the purity and simplicity of classic forms. His most successful works were those in which he represented graceful female figures. Many of his large sculptural monuments are justly celebrated. One of the most beautiful is that of the Archduchess Christina in the Church of the Augustines at Vienna.

Among the sculptors who sought, like Canova, to restore the lost art of Greece and Rome, we may mention the Frenchman Antoine Denis Chaudet (1763-1810), Johann Heinrich Dannecker of Stuttgart (1758-1841), and the Englishman John Flaxman (1755-1826).

Bertel Thorwaldsen, the Dane (1770-1844), approached the classic ideal of repose more closely than Canova had done.

Johann Gottfried Schadow (1764-1850) endeavored to reproduce the characteristics of individuals; and Friedrich Tieck and Christian Rauch (1777-1857), of the Berlin school, sympathized with him in this endeavor, and worked in the same direction.

Ludwig Schwanthaler (1802-1848) was employed in extensive undertakings at Munich by King Ludwig. He worked too rapidly to perfect his style; and his productions, although they follow the antique in composition and outward form, are superficially conceived and executed. Schwanthaler designed the colossal ideal statue of Bavaria.

In France, James Pradier of Geneva (1790-1852) showed himself particularly skilful in depicting the "sensual charm of female beauty." François Rude (1785-1855) combined antique severity with a fine feeling for nature. Pierre Jean David of Angers (1793-1856) had a thoroughly naturalistic style, and A. L. Barye was noted for his life-like representation of animal forms.

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MODERN PAINTING IN ENGLAND.

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Isaac Oliver (1556-1617), one of the first English artists whom we shall mention, was unsurpassed as a miniature-painter.

Sir Godfrey Kneller (1648-1723) has left some fine portraits, among which we may mention those of Newton and Dryden. He made the great mistake of sacrificing his reputation to love of gain, and impoverished art by introducing a rapid, broad style of portrait-painting. His heads are good, but the pose of his figures is uninteresting.

John Riley (1646-1691) was court painter to William and Mary.

Sir James Thornhill (1676-1734) travelled in France and the Netherlands to complete his artistic education. On his return to England he acquired a high reputation, and was employed upon many extensive works. He was very poorly remunerated, receiving but forty shillings a square yard for painting the cupola of St. Paul's. His copies of Raphael's cartoons, on which he was occupied three years, were presented to the Royal Academy by the late Duke of Bedford.

William Hogarth (1697-1764) was to English art what Charles Dickens was to English literature. "I consider that great and original genius," says Lord Orford, "rather as a writer of comedy with a pencil, than as a painter."

Hogarth's comedy always had a moral.

He was a born satirist, possessing keen powers of observation, and the most absolute independence of public opinion. His coloring was poor; and, although he composed a treatise upon the subject, he had no true conception of the beautiful. The originality of his genius comes out in the admirable manner in which he made the smallest details of his pictures play their part in describing the character of the persons represented. As an historical painter he failed utterly, for in that line his sarcastic realism was out of place. In his *Danaë*, for example, the old nurse bites a coin from the golden shower to see if it is true gold. His most celebrated series of pictures are

the Harlot's Progress, the Rake's Progress, and the Marriage à la Mode; the latter in the National Gallery. Hogarth engraved his own pictures. His wife was a daughter of Sir James Thornhill.

Sir Joshua Reynolds (1723-1792) was a pupil of Hudson's. He completed his art education in Italy, where he used his opportunities to the best advantage. His comments upon the ordinary method of studying from the old masters illustrate so admirably his own methods of working, that we shall quote them here.

"I consider," he says, "that general copying is a delusive kind of industry. The student satisfies himself with the appearance of doing something: he falls into the dangerous habit of imitating without selecting, and of laboring without any determinate object. As it requires no effort of the mind, he sleeps over his work; and those powers of invention and disposition, which ought particularly to be called out and put in action, lie torpid, and lose their energy for want of exercise. How incapable of producing any thing of their own are those who have spent their time in making finished copies, is an observation well known to all who are conversant with our art."

Sir Joshua's great forte was in the line of portraiture. He always conversed freely with those who sat for him, and took pains to acquaint himself with their way of life, their interests, and their opinions; so that, in representing their features upon canvas, he was able to give more depth of expression to their faces than he could have done had he merely possessed a knowledge of their personal appearance.

"Genius," says Dr. Johnson, in speaking of Sir Joshua, "is chiefly exerted in historical pictures, and the art of the painter of portraits is often lost in the obscurity of his subject. But it is in painting as in life: what is greatest is not always best. I should grieve to see Reynolds transfer to heroes and to goddesses, to empty splendor and to airy fiction, that art which is

now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead."

Sir Joshua was a remarkable colorist, and knew how to blend his tints with the most consummate skill. His drawing was defective at times, and his historical compositions were inferior to his portraits. Sir Joshua was first president of the National Academy, and had a reputation both as a critic and writer on art.

Samuel Cooper (1609-1672) painted miniatures; among others, those of Milton and Cromwell.

Thomas Gainsborough (1727-1788) was established as a portrait-painter in London at the early age of sixteen. His deep love for natural scenery, however, induced him to turn his attention to landscape-painting, and he has the honor of being the first great landscape-artist of England. The character of his pictures is thoroughly national.

Richard Wilson (1714-1782) painted both landscapes and portraits; but it was not until after his death, that the beauty and value of his works was discovered.

Henry Fuseli (1741-1825), a Swiss by birth, took a new departure in English art; painting works of imagination as distinguished from portraits and landscapes.

Benjamin West (1738-1820) was born at Springfield, Penn., of Quaker parentage; and is said to have taken his first lessons in painting from the Cherokee Indians. A Philadelphia gentleman rendered him the pecuniary assistance necessary to enable him to go to Italy, and prosecute his studies at Rome, where he made rapid progress.

The idea of an American studying art excited a great deal of curiosity, and much interest was shown in observing the effect on West of seeing the treasures of classic days for the first time. Upon his first sight of the Apollo Belvedere, he is said to have exclaimed, "A young Mohawk warrior!" to the horror of the bystanders, who were unable to realize that no

greater compliment could be paid to the statue than that of recognizing in it the perfectly-developed form of a noble savage.

West inaugurated a new era in historical painting, by delineating his characters without the conventional Greek and Roman costume.

He lived in London, and succeeded Sir Joshua Reynolds as president of the Royal Academy.

John Singleton Copley (1737-1815), another American painter, settled in England, after visiting Italy, and distinguished himself by his representation of scenes from English history. He was inferior to West.

George Romney (1734-1802) painted both portraits and historical scenes.

Allan Ramsay (1709-1784), the son of the poet, was a portrait-painter.

John Opie (1761-1807) won himself a name in art by his persevering industry. His unsuccessful experiments in colors have proved the ruin of many of his pictures.

George Morland (1764-1804) was the son of a crayon-painter. His early pictures were stiff and formal, and his drawing was never good. In the prime of his life, he executed some fine pictures, succeeding best in interiors. His pigs were particularly life-like: indeed, he exhibited much skill in depicting all domestic animals. Morland was terribly dissipated, and died in the debtors' prison.

James Barry (1741-1806) was a writer as well as a painter. He strongly opposed the German critic Winkelmann, who asserted that "the English could not attain any great proficiency in art, owing to their natural deficiency of genius and the unfavorable temperature of their climate." Barry was particularly fond of large allegorical compositions.

William Blake (1757-1828) was a poet and an artist. His fame as an artist rests on his engravings, among the most celebrated of which we may mention his illustrations for the Book

of Job. Blake lived in the world of his imagination, happy in the midst of poverty and disappointment. His wild and fantastic compositions did not meet with a ready sale, as they were beyond the comprehension of his matter-of-fact countrymen.

John Flaxman (1755-1826) is well known as the author of many beautiful outline illustrations, among others those for Homer.

Thomas Stothard (1755-1834) was both a painter and a designer. He fails in his representations of the heroic, but is good in domestic scenes. His children are quite charming.

Thomas Bewick (1753-1828) may be regarded as the reviver of wood-engraving in England.

Henry Raeburn (1756-1823) was born in Scotland. He succeeded better at home as a portrait-painter than in England.

Sir Thomas Lawrence (1769-1830) was a very successful portrait-painter. He carried out the excellent advice of Sir Joshua Reynolds, "not so to imitate the old masters as to give a richness of hue rather than the ordinary hues of nature; to paint what he saw, but at the same time not to fall into the vulgar error of making things too like themselves."

David Wilkie (1785-1841) painted character scenes from humble life. Benjamin Robert Haydon (1786-1846) was ambitious of founding an elevated historical school of art in England. He was too truthful to be a successful portrait-painter. His utter failure to awaken an interest in the style of painting which he favored was painfully apparent when he exhibited his "Banishment of Aristides," and "Nero playing at the burning of Rome," and received only one hundred and thirty-three visitors in a week, while Tom Thumb, who was to be seen in an adjoining apartment, had one hundred and twenty thousand visitors in the same length of time.

William Etty (1787-1849), John Constable (1776-1837), John Crome (1769-1821), who finished his landscapes with the most minute care, and Patrick Nasmyth (1786-1831), another landscape-painter, we can do no more than mention.

David Cox (1783-1859) and Samuel Prout (1773-1858) were water-color painters.

William Mulready (1786-1863) was one of the most thorough draughtsmen of the English school.

Charles Robert Leslie (1794-1859) received his first lessons in art in America. He began life as a portrait-painter, but in England he found opportunities for more rapid advancement than at home; and he left his position at West Point, and went to London, where he was made professor of painting at the Royal Academy.

William Dyce (1806-1864) painted large historical frescos. Daniel Machie (1811-1870) was a better draughtsman than colorist. John Phillip (1817-1867) owed his advancement in art rather to his influential friends than to his great genius. Sir Edwin Landseer (1802-1873) depicted animals with remarkable power and affectionate interest. His brother Charles (1799-1875) was also a painter. Clarkson Stanfield (1793-1867) was most successful in his marine views.

David Roberts (1796-1864), a Scotchman, began as a scene-painter. He was an excellent architectural draughtsman. George Lance (1802-1864) was a successful painter of still life.

George Cruikshank (1792-1878) is better known by his illustrations for Dickens and his temperance prints than as an oil-painter.

Joseph M. W. Turner (1775-1851) is more widely known than any other English artist of the century. His early landscapes were very elaborate. In the last ten years of his life he ran into great extravagances in color and drawing, of which the famous *Slave-Ship* is a notable example. In his middle life he showed himself one of the greatest landscape-painters that ever lived. Thackeray says of his "*Fighting Temeraire*," "It is absurd, you will say, and with a great deal of reason, for Titmarsh, or any other Briton, to grow so politically enthusiastic about a four-foot canvas representing

a ship, a steamer, a river, and a sunset. But herein surely lies the power of a great artist. He makes you see and think of a great deal more than the objects before you; he knows how to soothe or to intoxicate, to fire or to depress, by a few notes or forms, or colors, of which we cannot trace the effect to the source, but only acknowledge the power."

Turner occupies a very high position in engraving as well as in painting, although in both arts he was often led astray by the desire to produce a brilliant effect. He has the well-deserved credit of establishing a new school of English engraving. In his "*Liber Studiorum*," a series of engravings of his pictures, he has left a legacy of the utmost value to students and lovers of art.

At this point we shall bring our brief notice of English art to a close, for there is no space to discuss or criticise the works of living artists. The English school of to-day is said to be sadly lacking in technical excellence,—a rule to which there are, of course, some honorable exceptions; although the fact that the criticism is in the main a just one, cannot but force itself upon any one who visits the annual exhibitions of the Royal Academy.

MODERN PAINTING IN FRANCE.

"THE classical spirit in art," says P. G. Hamerton, "produces the same effects on character which it does when accepted by literary students. Its most obvious and infallible result is to give great personal confidence, and to encourage a contempt for every other discipline. . . . It believes itself to be unquestionably, not only the best and highest, but the only, culture."

Jacques Louis David (1748-1825) introduced this classic

spirit into French art, and founded the modern French school. He lived through the Revolution, and later became the great painter of the Empire, as he had been of the Republic. He had a profound admiration for Napoleon, who fitted his conception of a classic hero.

David never degraded his art by painting for gain, retaining throughout his life a lofty and severe ideal. He despised landscape.

Jean Dominique Auguste Ingres (b. 1781) stands next to David as a representative of the classic school. He has painted some fine portraits, and his large mythological and historical works are remarkably well executed if we forget the backgrounds. They are, however, cold and unpleasing, and seem conscious of being anachronisms.

Among the members of the classic school we may name Jean Baptiste Isabey (1767-1855), François Gerard (1770-1837), Jean Baptiste Regnault (1754-1829), Pierre Narcysse Guérin (1774-1833), François André Vincent (1746-1816), and Pierre Prud'hon (1760-1823).

Jean Louis Hamon (1821-1874) may be regarded as one of the late representatives of the classic school. He used pale colors, and was fond of representing his subjects in a flat, decorative manner. With him we may class Froment and Gobert.

A tendency to represent painful and horrible subjects became apparent in the French school early in this century, and Paul Delaroche (1797-1856) was one of the great promoters of that taste. He was extremely thorough, and never worked rapidly. He was unsuccessful in ideal subjects; for, although he could appreciate the "poetic element in reality," he was cold in handling of allegory, which is not a native atmosphere to the modern Frenchman.

Géricault (1791-1824) displayed undoubted genius in the same line as Delaroche. *The Raft of the Medusa* is his most famous picture.

Alexandre Gabriel Decamps (1803-1860) had a peculiar method of putting on his color. His poetical mind delighted in what was picturesque, and in wild pathos. His landscapes were good, and he excelled as a draughtsman.

Eugene Delacroix (1799-1863) had a strong natural feeling for color.

Jean Antoine Gros (1771-1835) was the first to paint a modern battle-picture.

Among the great painters of battle-pieces, we may place Horace Vernet (1798-1863). He was not an imaginative painter; but his pictures are full of action, and his horses unsurpassed. He had a remarkable memory, and a most accurate method of painting, so that he is said never to have gone over the same ground twice.

Pils and Ivan painted the same class of pictures.

Paul Alexandre Protais (1826) was the first to give to each of his figures a characteristic personality.

"We feel before his pictures that the men we see are not merely chasseurs or zouaves, but Jean, Hippolyte, and Anatole, with parents at home very anxious about them in remote farmhouses."

Thomas Couture (1815) was "a genuine offspring of French feeling, tempering, however, its sensual bias with the æsthetic requirements of his personal tastes, and making pictures from an intellectual point of view, vitalized by passions and sentiments akin to their themes." (JARVES.)

Ary Scheffer (1795-1863), well known as the author of "Dante and Beatrice," was correct and refined. His coloring was cold, but his ideas lofty.

Jean Baptiste Greuze (1726-1805) was one of the best colorists of the French school. His heads of young girls are particularly attractive.

The landscapes of modern French art may be entitled ideal landscapes, in order to distinguish them from the realistic landscapes of French and American artists of the nineteenth

century. Where the men who sought to idealize nature were poets, their works are pervaded by a rare charm of their own. This charm we miss in the pictures of the inferior artists of the school, and they have not the redeeming features which many commonplace landscapes possess when they are a faithful transcript of nature.

In naming a few of the celebrated French landscape-artists, we shall give a few quotations which seem to bring out the salient points in their pictures.

Narcisse Virgile Diaz de la Pena (1807-1876) "loved Nature; he identified himself with her; he adored her too much not to make her true, and therefore beautiful. . . . When October comes, go to the heights of the valley of the Salle, or in the thickets of Bas Bréan; wander in the midst of this superb and lusty vegetation, under the trees, species of immense bouquets glittering with a thousand colors, where play all shades, the dark green, the brown, the golden yellow, the bright scarlet; and, seeing this magnificent twinkling of autumn tints, you will surprise yourself in saying, 'Behold a Diaz!'" (ROGER BALLEE, *Gazette des Beaux Arts*, March, 1877.)

Theodore Rousseau (1812-1867) "emancipated the landscape-painters, as Moses formerly liberated the Hebrews. He led them into a land of promise, where the trees had leaves, where the rivers were liquid, where the men and animals were not of wood."

Charles François Daubigny (1817-1878), says About, gives "no effects of studied light, no artificial and complicated composition, nothing which allures the eyes, surprises the mind, and crushes the littleness, of man. It is the real hospitable and familiar country, without display or disguise, in which one feels himself so well off, and in which one is wrong not to live longer when one is there, — to which Daubigny transports us without jolting each time that we stop before his pictures."

Constant Troyon (1810-1865) had a singularly quick

"instinct for light." He could render the fresh, misty brilliancy of the morning, or the deeper glow of evening, with poetic power. His representation of animals is remarkably true to nature.

Jean Baptiste Camille Corot (1796-1875).

"Corot stands apart. Critics call him a master. In some respects he is one, who was much needed in his school, or, indeed, in any other, as a counter-weight to the prevalent materialism. He is no profuse colorist. Browns, pale greens, and silvery grays, with an occasional shade of purple, or a bright spot of intenser color to represent flowers or drapery, are his reliance. Vegetation or figures, which he uses sparsely, are thin masses on washes of color, with only a shadowy resemblance to the things indicated. But Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and, as it were, clairvoyant, seeing the spirit more than the forms of things. . . . Corot's paintings challenge no carping criticism. Their tendency is to make one forget it in tranquil enjoyment. They fall upon the eye as distant melody upon the ear, captivating the senses and inspiring the sentiments. They are no transcripts of scenery, but pictures of the mind. . . . Twilight charms him greatly, always silvery-toned and bordering on the shadowy boundary that separates the visible from the invisible, and suggesting the inscrutable. His consummate success lies in his management of light. With him it is genius. Nature knows herself in his painting as a beautiful woman knows her face in a glass. Water, which he loves next to light, glimmers and sparkles under its rays. Shadows and reflections are alive with it. The densest vegetation opens before it. Everywhere light penetrates, without reminder of either brush or pigment. Corot is the painter of air; as great a gift to art in his manner as was that of Claude of unveiled sunshine in his." (JARVES: *Art Thoughts*.)

Jean François Millet (1814-1875) the peasant-painter, the

pupil of Delaroche, the friend of Corot, Rousseau, Dupré, and Diaz, was unappreciated by his countrymen during the greater part of his life. He was not only a landscape-painter, but a figure-painter. "He understands," says Gautier, "the inward poesy of the fields: he loves the peasants whom he represents, and in their resigned figures expresses his sympathy for them. The seed-sowing, the harvest, the grafting, are they not virtuous actions, having their worth and their grandeur? Why have not peasants style as well as heroes?"

Jules Dupré (1812) is the last of this school that we shall mention.

Gérôme, Meissonier, Frère, Toulmouche, Bouguereau, Cabanel, Gleyre, Flandrin, the Bonheurs, Weber, Jacque, Doré, and others belong to the more modern school that we cannot touch upon here. Suffice it to say, in concluding this brief notice of French painting, that the school of the present day is characterized by an overweening love of technical excellence, which often leads the artist to forget the subject in the execution, or induces him to choose his subject in order to show his skill in overcoming difficulties.

GERMANY, MODERN PAINTING.

THE new era of painting was ushered in in Germany by the son of a miller, Asmus Jacob Carstens (1754-1798). He sought to revive the taste for a simple, noble style, which should reproduce the Greek ideal. He painted many classic subjects.

Gottlieb Schick (1779-1812), Joseph Anton Koch (1768-1839), Eberhard Wöchter, and J. H. W. Tischbein, jun. (1751-1829) belonged to his school.

Another phase of modern German painting was represented by a colony of young artists in Rome, who sought to reproduce

the religious art of Giotto and Fra Angelico, by cultivating "asceticism, symbolism, pale color, attenuated forms, quaint drawing, and the calm symmetrical arrangement" of the pictures painted before the time of Raphael.

Frederick Overbeck (1789-1869) carried out most consistently the new art-faith of which he was one of the chief apostles. His pictures bear the stamp of true ability, although they are formal and mystical.

Peter Cornelius (1787-1867) did not adhere to the principles of the German pre-Raphaelite school as strictly as Overbeck. He illustrated the *Nibelungenlied*. He was at last induced to take up his residence at Munich, where he executed many gigantic designs at the request of King Ludwig. Cornelius was poor as a colorist; and, although his compositions are grand, they are too studied, and have not the freedom and rush of genius.

Philip Veit (1793-1878), Wilhelm Schadow (1789-1862), Joseph Führich (1809-1876), Julius Schnorr (1794-1872), and Henry Hess (1798-1863), belong to the pre-Raphaelite German school at Rome.

Wilhelm von Kaulbach (1805-1874) was a pupil of Cornelius at Munich, but he took a much broader view of art than his master. He endeavored to improve on his coloring, and he studied life more closely. His talents were recognized throughout Germany, and his works were much in demand. One of his well-known pictures is the *Destruction of Jerusalem*, painted for the King of Bavaria. He also painted a series of pictures for the New Museum at Berlin, beginning with the *Building of the Tower of Babel*.

"His first notion of character and action is generally vivid," says Rossetti; "but he determines to be truer than truth, stronger than strength, and livelier than life, and ends by giving you a characteristic-academic abstract when you had bargained for a human being."

Hans Veit Schnorr (1764-1841), Ferdinand von Olivier

(1785-1841), Karl Rottmann (1798-1850), Moritz Schwind (1804-1871), Anton Gebenbaur (1800), Bonaventura Genelli (1803-1868), Karl Piloty (1826), and Anselm Feuerbach (1829), belong to the Munich school.

The Düsseldorf school received a great impulse from Friedrich Wilhelm Schadow (1789-1862). "If the Munich school cultivated a plastic character," says Lübke, "it may be said that that of Düsseldorf displayed a taste akin to that of a musician, a passive and visionary tone predominating in its most famous productions."

Among Schadow's pupils we may mention Karl Sohn (1805-1867), Theodore Hildebrandt (1804-1875), Karl Friedrich Lessing (1808), Alfred Rethel (1816-1859), Emanuel Leutze (1816-1868).

Meyer von Bremen (1813) is a charming *genre*-painter of the Düsseldorf school.

The school of Berlin had many of the characteristics of the Düsseldorf school. Among the prominent artists we may name Carl Wilhelm Kolbe (1781-1853), Wilhelm Wach (1787-1845), Adolph Menzel (1815), Julius Schrader (1817), and Carl Begas (1784-1855).

Among the modern German landscape-painters we may mention Joseph Kochs (1768-1839), J. C. Reinhart (1761-1847), Friedrich Preller (1804), Christian Morgenstern (1805), Albert Zimmerman (1809), Johann Wilhelm Schirmer (1807-1863), August Weber (1817), Andreas Achenbach (1815), Oswald Achenbach (1827), Hans Gude (1825), August Sen (1819), Edward Hildebrandt (1817-1868). Dominik Quaglio (1787-1837) was an architectural painter.

"These masters of landscape," says Lübke, "are distinguished from those of the seventeenth century by their increased accuracy of detail, and their more distinct emphasizing of that variety which is the characteristic charm of natural forms."

Vienna, Munich, Berlin, and Düsseldorf are the chief centres of German art in our day.

PAINTING IN AMERICA IN THE NINETEENTH CENTURY.

WE have already mentioned several American-born artists who became residents of England, and threw in their lot with the English school. We shall now refer to three men who may be regarded as the founders of a distinctively American school of painting.

The first of these is Washington Allston (1780-1843). He painted with true feeling and simplicity, and seems to have had something of the spirit of the old Italian masters. He has been called the "American Titian." His fondness for imaginative subjects we may readily gather from the titles of some of his pictures, — *Belshazzar's Feast*, *Uriel in the Sun*, and the *Vision of the Bloody Hand*.

Asher B. Durand (1796——) and Thomas Cole (1801-1848) have the honor of being the founders of a national landscape school. Cole was born in England, but was taken to America as a child. He won his first fame by painting autumnal scenes on the Hudson. His two large allegorical series of pictures, the *Course of Empire* and the *Voyage of Life*, are well known: the latter has been engraved. Cole's forte lies in his atmosphere, and in the beauty and truth of his skies and his distances.

We pause here in our consideration of American art, because

to go farther would necessitate the study of the works of living artists. Great advances have been made by the younger American artists of late years, but the growing taste for studying abroad seems to have destroyed the purely national character which pervaded the works of earlier painters. Whether the gain in technical excellence and the general knowledge of art methods in other countries will make good the loss, is a problem that is still undecided.

EXPLANATION OF CHART.

THE appended chart is intended to exhibit in a concise form the relative chronological position of the principal artists in the European art epoch of the Renaissance, and the periods immediately preceding and following it.

The vertical lines divide this period into decades. Each fifth line is made heavier to indicate the beginning and middle of a century. After each artist's name are given the dates of his birth and death. In some instances where only the date of his birth or death is known a single date is given, accompanied by the letter b = born, or d = died. Where these dates are uncertain an interrogation point is used, thus (?). In some cases where the date is unknown the letters "cir" = circa, = about, are employed to indicate the approximate date. Under each artist's name is a horizontal or "life line" running through the vertical or "decade lines." Thus the long "life line" of Michael Angelo, 1474-1563, begins between the "decade lines" of 1470 and 1480, and ends between the "decade lines" of 1560 and 1570. By this method of representation it is readily compared with the short "life line" of Raphael just below it.

The important nationalities have been printed in different colors. Red indicates Italian, Green German, Yellow Flemish, and Blue Dutch. The less important nationalities, viz.: the Spanish, French, and English are separately grouped, and are all printed in black, distinguished by letters after each name, S, indicating Spanish, F, French, and E, English.

In order to better connect the history of art with the political events of the time, the names and dates of the German Emperors and Roman Popes have been added. The dates immediately underneath the names indicate the end of one reign and the beginning of the next. The short vertical lines above these dates, and separating the names, indicate more distinctly the length of the different reigns, and should not be confounded with the decade lines below, which they resemble.

Any selection of names for such a chart is necessarily arbitrary as is also a division into nationalities, and more particularly a separation of the German, Flemish, and Dutch. All the important names are believed to be given.

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The pronunciation of the proper names is indicated by phonetic spelling: ä as in "father;" è, obscure sound, as u in "up;" ä as in "fat;" ö as in "on."

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GLOSSARY.

Abacus.—The uppermost member, or division, of a capital in the Doric order of architecture, upon which the architrave rests.

Acroteria.—Pedestals for statues and other ornaments placed on the apex and the lower angles of a pediment.

Amphiprostyle.—A building which has at each end a portico in which the columns stand out quite free from the walls of the building.

Apse.—A semi-circular recess at the end of a building, usually vaulted, with a semi-dome. In Christian churches the altar was, during many centuries, always placed in, or in front of, an apse.

Arabesque.—A species of ornament used for enriching flat surfaces, either painted, inlaid in mosaic, or carved in low relief: it consists of a fanciful and ideal mixture of all sorts of figures of men and animals, real and imaginary, often truncated and growing out of plants, also of all sorts of plants, fruit, and foliage, involved and twisted, and upon which the animals or other objects rest.

Arcade.—A series of arches supported by columns or piers, and either open, or backed by masonry.

Archaic.—Ancient.

Architrave.—The lowest division of the entablature, in classical architecture, resting immediately on the abacus of the capital; also the ornamental moulding running around the exterior curve of an arch, and hence applied to the mouldings around the openings of doors and windows.

Aryan.—One of the primitive peoples, the stock from which sprang the Celtic, Teutonic, Slavonic, and other races. These are spoken of collectively as Aryan in distinction from Semitic races.

Astragal.—A small semi-circular moulding or bead.

Atrium.—The most public room of a classic house. It was open to the sky; had a projecting ornamental cornice which supported the roof of the surrounding rooms, the rain-water from which was gathered in a tank, and supplied an ornamental fountain in the centre of the apartment.

Baldachino.—A canopy over an altar or throne, whether supported on pillars or suspended from above.

Basilica.—The name applied by the Romans to their public halls, either of justice, of exchange, or other business. The ground-plan of these buildings was, with some changes, generally followed in the early churches, which also long retained the name; and it is still applied to some of the churches in Rome by way of honorary distinction. The structures erected over the higher class of tombs were termed basilicas in the Middle Ages, as resembling small churches.

Bas-relief.—Sculptures whose figures do not stand out far from the ground or plane on which they are formed.

Baptistery.—Sometimes a separate building, sometimes the part of a church, in which baptism was performed by immersion, or merely the enclosure containing the font.

Baroque.—A term used to denote ornamental designs of a florid and incongruous character, and indicative of a taste for display rather than for true and appropriate decoration.

Base.—The lower part of a pillar, wall, etc., the division of a column on which the shaft is placed.

Bay.—A principal compartment or division in the architectural arrangement of a building, marked either by the buttresses or

- pilasters on the walls, by the disposition of the main ribs of the vaulting of the interior, by the main arches and pillars, the principals of the roof, or by any other leading features that separate it into corresponding portions.
- Bosses.** — Projecting ornaments placed at the intersections of the ribs of ceilings, whether vaulted or flat; also used as a termination to weather-mouldings of doors, windows, etc., and in various other situations, either as an ornamental stop or finishing to moulding, or to cover them where they intersect each other; but their principal application is to vaulted ceilings.
- Buttress.** — A projection from a wall to create additional strength and support.
- Calyx.** — The outer covering or leaf-like envelope of a flower.
- Cantharus.** — A kind of drinking cup with handles.
- Capital.** — The head of a column or pilaster.
- Caryatides.** — A name given to figures; applied instead of columns in Grecian architecture, as at the Erechtheum at Athens. Properly used only when light weights were to be carried.
- Cavetto.** — A concave moulding of one-quarter of a circle.
- Cella.** — The enclosed space within the walls of an ancient temple; also applied with appropriate adjectives to various apartments in the houses and baths of the ancients, as *cella vinaria*, *cella frigidaria*.
- Chiaro-scuro.** — Light and shade. The particular distribution of the lights and shades of a piece with respect to the case of the eye and the effect of the whole piece.
- Choragic Monuments.** — Monuments designed to perpetuate victory in musical contests, — the contestants being not single persons, but choruses.
- Chryselephantine Statues.** — Statues composed of gold and ivory.
- Clerestory.** — Any window, row of windows, or openings in the upper part of a building, or of a wall, or screen. It is usually applied to the upper part of the central aisle of a church, in which the windows are formed above the roofs of the side aisles.
- Columbaria.** — The small recesses in the tombs of the ancients, resembling pigeon-holes, made to receive the urns containing the ashes of the deceased.
- Cornice.** — The horizontal moulded projection terminating a building, or the component parts of a building.
- Corinthian.** — The lightest and most ornamental of the three Grecian orders of architecture. The capital is the chief distinction of this order.
- Crypt.** — A vault beneath a building, either entirely or partly underground.
- Cubicula.** — Chambers.
- Cyma recta.** — An undulated moulding, which is hollow in the upper and round in the lower part.
- Dado.** — The panel which runs around the lower part of a room, and which is generally surmounted by a narrow cornice.
- Demotic.** — Pertaining to the written characters of the Egyptians in common use, in distinction from the hieratic and the hieroglyphic.
- Dentils.** — Ornaments resembling teeth, used in the cornice in Greek and Roman architecture.
- Dipteral.** — A temple having a double range of columns all around.
- Diptych.** — Double folding tablets used in later Roman times.
- Doric.** — The oldest and simplest of the three orders of architecture used by the Greeks; but it was ranked by the writers of the Renaissance as the second of the five Roman orders.
- Drum.** — The upright part of a cupola, either above or below a dome.
- Echinus.** — The ovolo moulding of a capital. In classical architecture it is frequently carved with the egg-and-anchor, or egg-and-tongue ornament.
- Entablature.** — The superstructure which lies horizontally upon the columns in classic architecture. Each of the orders has its appropriate entablature. It is divided into *architrave*, the part immediately above

- the column; *frieze*, the central space; and cornice, the upper projecting mouldings.
- Entasis.** — The swelling in the middle of the shaft of a column.
- Erechtheus.** — An early king of Athens.
- Eusebius.** — Bishop of Cæsarea about 300 B.C.
- Extrados.** — The exterior curve of an arch measured on the top of the voussoirs, as opposed to the intrados.
- Façade.** — A term adopted from the French for the exterior face or front of a building.
- Facia.** — A broad fillet, band, or face used in classical architecture, sometimes by itself, but usually in combination with mouldings. Architraves are frequently divided into two or three *faciæ*, each of which projects slightly beyond that which is below it.
- Feroher.** — The guardian spirit of a Persian king, represented in sculpture in the form of a bird.
- Fillet.** — A plain band used in architecture to separate ornaments and mouldings.
- Finial.** — An ornament employed in Gothic architecture as a termination to pinnacles, pediments, or canopies: it consists of a bunch of foliage.
- Formeret.** — The rib connecting points of support.
- Foreshortening.** — The art of representing objects on a plane surface as they appear to the eye when viewed at an oblique angle; to foreshorten; to shorten in accordance with a foreview of the object, and convey an impression of its full length.
- Frieze.** — The middle division of an entablature, which lies between the architrave and the cornice. Any horizontal broad band which is occupied with sculpture may be correctly termed a frieze (and is so by architectural writers), whether it form a part of an entablature, or be placed in any other position, and indeed to whatever style of architecture the building to which it is appended may belong.
- Gable.** — This term was formerly sometimes applied to the entire end wall of a building, the top of which now conforms to the slope of the roof which abuts against it; but it is now applied only to the upper part of such a wall, above the level of the eaves, the entire wall being described as a gable end.
- Gargoyles.** — From the French *gargouille*, a dragon. It is applied to the spouts, in the form of dragons, that project from the roof-gutters in ancient buildings, as a generic term, and without any respect to the form they may take, which often is that of grotesque human figures, or animals and birds.
- Genre.** — Scenes from domestic life.
- Hathor.** — In the Egyptian mythology, the goddess of light. She is represented with the head of a cow.
- Hypæthral.** — A name given to a temple of which some portion of the cella is open to the sky.
- Intaglios.** — Something cut or engraved. A precious stone or gem in which the subject is hollowed out so that an impression from it would present the appearance of a bas-relief.
- Intrados.** — The under surface of an arch, as opposed to the extrados.
- Ionic.** — The second order in Greek architecture, the capital being the distinguishing feature.
- Lintel.** — A piece of timber or stone placed horizontally over a doorway, window, or other opening through a wall, to support the superincumbent weight.
- Loculi.** — Cells.
- Lotus-Flower.** — A water-lily in Egypt and India, held sacred as the symbol of creation.
- Medallion.** — In architecture, the term is used for any circular tablet on which figures are sometimes sculptured.
- Metopes.** — The space between the triglyphs in the frieze of the Doric order: in some of the Greek examples they are quite plain, and in others ornamented with sculpture.
- Monoliths.** — An obelisk or monument formed of a single stone. Any thing sculptured from a single block of stone.
- Mosaic.** — An imitation of painting by joining together minute pieces of hard sub-

stances, such as marble, glass, etc., of different colors.

Mutules. — A projecting block worked under the corona of a Doric cornice having usually a number of small guttæ or drops carved on the under side.

Nave. — The part of the church westward of the choir, in which the general congregation assemble.

Narthex. — In the early Christian churches, a division within the church to which the catechumens and penitents were admitted. It was near the entrance, and divided from the rest of the church by a railing or screen. In a larger sense, there was another antetemple or *narthex* without the walls, under which was comprised the vestibulum, or outward porch, then the atrium, or area, the court leading from that to the temple, surrounded with porticos or cloisters; in the middle of which was commonly a fountain or cistern of water for people to wash their hands and face before they went into the church.

Nimbus. — A halo or circular disk around the heads of sacred personages.

Nirvana. — In the Buddhist religion, the last and highest existence that the soul can attain.

Odeum. — A public theatre of the Greeks, especially devoted to the contests of poets and musicians for honorary prizes.

Opisthodomus. — The enclosed space in the rear of the cella of a Greek, called by the Romans *posticum*.

Ovolo. — A convex moulding much used in classical architecture: in the Roman examples, an exact quarter of a circle; but in the Grecian it is flatter, and is most commonly quirked at the top.

Pediment. — The triangular termination used in classical architecture at the ends of buildings, over porticos, etc., corresponding to a gable in Middle-Age architecture.

Pendentive. — The part of a vault between the arches or arch-headed walls supporting a dome.

Peripteral. — A name given to a temple which had a portico of six columns on each

front, and a detached colonnade of eleven on each side of the cella, the columns at the angles being included in each computation.

Perspective. — The art which enables us to represent truly, by fixed rules, on a plane surface, that which appears to the sight in every variety of form and distance.

Pier. — That part of a bridge on which the arches rest. The square supports of an arch or other opening in a building.

Pinnacles. — Any lesser structure, whatever be its form, that rises above the roof of a building, or that caps and terminates the higher parts of other buildings or buttresses.

Pilaster. — A square column or pillar used in classical architecture, sometimes disengaged, but generally attached to a wall, from which it projects a third, fourth, fifth, or sixth of its breadth.

Plinth. — The lower projecting base of a column, pedestal, or wall.

Polychromatic. — Having many colors; exhibiting a play of colors.

Post. — An upright timber in a building.

Posticum. — See *OPISTHODOMUS*.

Pronaos. — The vestibule or portico in front of the cella of a temple.

Propylæa. — The porch, vestibule, or entrance of an edifice.

Prostyle. — A portico in which the columns stand out quite free from the wall of the building to which it is attached.

Pseudo-Dipteral. — A temple whose general arrangement is dipteral, with the inner range of columns surrounding the cell omitted.

Pylon. — A term used in Egyptian architecture to describe the tower-like, sloping structures between which the gateway or entrance (propylon) of the Egyptian temple stood.

Romanesque. — The debased style of architecture and ornament adopted in the later Roman empire.

Rosetta Stone. — A stone found at Rosetta in Egypt, bearing a tri-lingual inscription, by aid of which a key was obtained to the hieroglyphics of ancient Egypt.

Rubble. — Rough stones, broken bricks, etc., used in coarse masonry, or to fill up between walls.

Sarcophagus. — A coffin made of stone.

Semitic. — Relating to Shem or his descendants. The Semitic languages are the Chaldee, Syriac, Arabic, Hebrew, Samaritan, Ethiopian.

Shaft. — The body of a column or a pillar; the part between the base and the capital.

Sibyl. — A prophetess. Their number is variously stated at ten and twelve. As represented in art, each had her distinguishing symbol.

Skiagraphy. — The draught of a building, displaying its plan and general arrangements.

Span of an Arch. — The breadth of the opening between the points from which the arch springs.

Splayed. — A sloped or slanted surface. A slanting expansion, as of a window.

Stadium. — An oblong area for foot-racing, athletic sports, and Olympic games.

Statues of Memnon. — Two colossal sitting figures in Egypt. The more northern is the famous statue of Memnon, which was said to give forth a musical sound when struck by the first rays of the rising sun. According to their inscription, they owe their origin to King Amenhotep III., and represent his mother and consort.

Stelal. — Sepulchral slabs or columns, which, in ancient times, answered the purpose of gravestones.

Stigmata. — Marks said to have been supernaturally impressed on the bodies of certain persons in imitation of the wounds from the crucified body of our Lord.

Stylobate. — An architectural wall has usually a moulded basement. In Roman temples this resembled a continuous pedes-

tal. It was termed "stylobate" under a series of columns or pilasters.

Teocalli. — Literally, "God's house." A pyramid for the worship of the gods among the Mexicans and other aborigines of America.

Torso. — The trunk of a statue of the human figure deprived of the head and limbs.

Transept. — When a church is so constructed that its ground plan forms the figure of a cross, the nave represents the lower limb, the chancel the upper, and the transept forms the two arms, crossing the nave and chancel at right angles.

Triforium. — A gallery or arcade in the wall over the pier-arches which separate the body from the aisles of a church.

Triglyphs. — An ornament used in the Doric frieze, consisting of three vertical angular channels or flutes, separated by narrow flat spaces. They are intended to designate the places at which short rectangular blocks rise above the architrave to support the cornice.

Tumuli. — Artificial mounds often covering a tomb or sepulchre.

Tympanum. — The triangular space between the horizontal and sloping cornices on the front of a pediment in classical architecture. The name is also given to the space included between the lintel of a door and the arch over it.

Vault. — An arched ceiling or roof.

Volute. — A spiral scroll forming the principal characteristic of the Ionic capital.

Vousoirs. — The wedge-shaped stones (or other material) with which an arch is constructed.

Whorl. — See VOLUTE.

Zendic Writings. — The Zoroastrian scriptures; Zoroaster being the founder of the ancient Persian religion.

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